CATÓLICA LISBON
BUSINESS & ECONOMICS

# The Impact of Online Music Vehicles on Consumer's Purchase Intent

## - Moderation effect of the listener's experiential response and the need to re-experience

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Dissertation written under the supervision of
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**ABSTRACT**

**Title:** The impact of Online Music Vehicles on Consumer's Purchase Intent – moderation effect of the listener's experiential response and the need to re-experience.

**Author:** Inês Flora Ribeiro

Music is a product undergoing a never-ending change in terms of commercialization. Thus, being competitive in this industry is crucial and knowledge empowers one to be one step ahead in the rare. This dissertation's purpose is to expose how different online music vehicles influence consumers' purchase intent towards music.

The author collected quantitative data through an online survey to study the relationship among constructs. The participants of this experience where exposed to two different songs on a random basis on *Youtube* or *Spotify*, also randomly. After this exposition, they were questioned about the occurrence itself and about the impact it had on their willingness to re-listen and to acquire the song. In this questionnaire, respondents rated several statements on each construct.

This was followed by the examination of the data through a regression analysis while operating PROCESS; moreover, including a comparative means analysis computing the independent sample t-test.

Contrastingly to what was mentioned in literature, online music vehicles were found to have a significant impact on purchase intention, when this relationship is moderated by the need to re-experience a song and by the consumer's experiential response independently; both moderation effects analyzed simultaneously or individually. Furthermore, there is not a significant difference on the impact of each vehicle on purchase intent, compared to each other.

In a nutshell, within the Portuguese market, online music vehicles have a great impact on purchase intention, when the consumers need to re-experience a song again and when they strongly experienced listening to the same song.

## SUMÁRIO

**Título:** O impacto dos Veículos de Consumo de Música Online na Intenção de Compra do Consumidor – efeito moderador da Reação Experiencial do Ouvinte e da Necessidade de Re-experienciar

**Autor:** Inês Flora Ribeiro

Música é um produto exposto a mudanças constantes no que remete à sua comercialização. Consequentemente, é crucial ser competitivo nesta indústria e o conhecimento permite que isso seja possível. O objectivo desta dissertação é estudar o impacto que diferentes veículos de consumo de música online causam na intenção de compra do consumidor.

Foram recolhidos dados quantitativos através de um questionário online para estudar a relação entre os constructos. Os participantes foram expostos a duas músicas aleatoriamente numa das plataformas escolhidas, Youtube ou Spotify, designadas de forma aleatória. Em seguida, foram questionados sobre o ocorrido e sobre o impacto na intenção de voltar a ouvir e comprar essa música, classificando algumas afirmações de acordo com o seu nível de concordância.

Seguidamente, estudaram-se os dados adquiridos através de uma analise de regressão efectuada no programa SPSS - PROCESS; adicionalmente, fez-se uma analise comparativa de médias executando um t-Test para amostras independentes.

Contrastando o que foi mencionado na literatura, de modo geral concluiu-se que os veículos de música online tem um impacto significativo na intenção de compra, quando esta relação é moderada pela necessidade de re-experienciar uma música e pela reação experiencial do consumidor de forma independente; tanto analisando os efeitos moderadores simultaneamente ou individualmente. Verificou-se também que não existe diferenças significativas entre o impacto dos dois veículos na intenção de compra.

Concluindo, no mercado português, os veículos online têm um impacto revelador na intenção de compra, quando existe uma necessidade de re-experienciar uma música e/ou quando experienciaram fortemente essa música.

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**GLOSSARY**

| | | |
|---|---|---|
| I | IFPI | (IFPI stands for International Federation of Phonographic Industry) |
| O | OMV | Online Music Vehicles |
| P | PwC | PriceWaterHouse & Coopers |

# CHAPTER 1: INTRODUCTION

## 1.1 Background

Several months ago, as I was listening to the radio seeking inspiration, I thought to myself "I really like this song, I should go look for it and maybe even buy it". That was when an idea came to me, what if my study focused on a challenging product, such as music, which is becoming virtualized and, that is also considered hedonic.

Currently music is launched, sold and consumed through many different channels, which are constantly exposed to countless transformations in an accelerating manner.

By listening to a piece of music, one is consuming music (Lacher and Mizerski 1994). People are relentlessly exposed to it on a daily basis, whether it is through radio, commercials, in stores, parties, or other sources of consumption (Lacher 1989; Lacher and Mizerski 1994; Ouellet 2007).

The music industry, according to *PwC,* has generated in 2015 total global revenue of 42.93 billion U.S dollars, this being the year that digital recorded music surpassed its physical format for the first time. The new business models adopted by the music entertainment enterprises, fremium models and streaming plans, are boosting the industry once again. There was an estimate that throughout the present year, streaming music service would become the main source of revenue for recorded music. This indicates that the industry has finally achieved a healthy growth stage compared to a few years ago. (PwC 2017)

Within the managerial and marketing scope, music has been studied before in many ways, either focusing on its impact on an individual's psychological or social needs (Rentfrow 2012), or on how effective and useful it can be in advertising (Bode 2006), and also its impact on purchase behavior (as background music) (Milliman 1986).

This multibillion-dollar industry has gone through many extreme transformations over the past two decades, yet not many studies have been conducted in order to analyze consumers' behavior towards this product, more specifically, the motives underlying music purchase intent (Lacher and Mizerski 1994; Ouellet 2007). Considering this, unceasing research should be done in order to understand the music consumer and his attitudes.

However, there are still a few past exploratory studies related to music purchase intention (Al-rafee and Cronan 2006; Aucouturier, Fujita, and Sumikura 2015; Lacher and Mizerski 1994;

Ouellet 2007) but, nevertheless, this is an issue that needs attention, since most of them might be outdated due to these never-ending transformations.

As this industry has been turned upside-down, these revolutions have redefined the whole concept of music consumption and purchase. Times have changed, which is why there are still many study related opportunities about this specific product.

### 1.2 Problem Statement

To better address the chosen topic, the author narrowed the scope, focusing on online music vehicles (OMV). In fact, as the Internet embraced the music business, these vehicles became indispensable marking the evolution of the industry towards what it is today. (IFPI 2016). (IFPI stands for International Federation of Phonographic Industry)

As such, the problem this work strives to investigate is to what extent OMV impact the consumers' purchase intention of music. This paper will focus specifically on two music vehicles: *Spotify* and *Youtube*.

Accordingly, the following research questions will conduct this paper.

**RQ1:** What are the main sources of music consumption to which consumers are more exposed to?

The author will start by searching and exposing certain findings within the existent literature, about the prevailing sources of music consumption and how are individuals exposed to them. This first step will be essential to define which consumption sources to focus on and to develop a correct methodology. It will be important to characterize which type o music listeners exist. Therefore, this research question is split into three sub-questions:

- **RQ1.a:** Which sources of music consumption exist?
- **RQ1.b:** Where/How are consumers most exposed to music?
- **RQ1.c:** Who are the consumers that are more exposed to music?

**RQ2:** How do consumers usually purchase music?

It will be interesting to clarify which are the music purchase trends, specially considering the evolution of this sector after the Internet revolution and the adoption of new business models. Therefore, the second research question is divided into two sub-questions:

- **RQ2.a:** Where do consumers purchase music?
- **RQ2.b:** How do consumers purchase music?

**RQ3:** Is the need to re-experience a song a strong indicator of purchase intention?

Within the literature there is a debate regarding the impact of the need to re-experience a piece of music on purchase intent. Some identify this as the strongest indicator influencing one's intention of purchasing a song (Lacher 1989; Lacher and Mizerski 1994; North and Oishi 2006; Ouellet 2007); however, some pinpoint that this is no longer considered important, contemplating the evolution this industry went through (Aucouturier et al. 2015). Having pointed out the controversy among authors, it is essential to investigate whether this dogma still applies.

**RQ4:** What impact does the source of music consumption, more specifically, OMV have on the intention of purchasing music?

The purpose of this research question is to comprehend whether diverse sources of music consumption can affect differently the consumers' propensity to purchase. As the focus will be on the OMV, specifically two of the most used vehicles (*Youtube* and *Spotify*), it will be possible to understand which source has a stronger impact on purchase intent. Which leads to the following sub-questions:

- **RQ4.a:** What is the effect of OMV on the consumers' intention of purchasing music?

- **RQ4.b:** Are the effects of the online vehicles different depending on the type of vehicle (Video Streaming or Sound Streaming)?

Through this structure, this study will involve a thorough research in order to answer the previously stated research questions, and either refute or validate the hypothesis postulated in the literature review.

### 1.3 Relevance

Since music is a product to which one is constantly exposed to and also, being it the fuel of an enormous industry, studying its consumption and purchase should be of extreme relevance for managerial and consumer behavior practices. Especially, considering the myriad of music platforms consumers are more exposed to, illustrating panoply of business models. Indeed, the music business has evolved exponentially towards news trends and due to its economic and social importance, this research topic should be studied frequently, in order to observe the change it undergoes. This research topic should be able to contribute to academic research, as well as, to aid answering a few challenges managers must face everyday within the music business. How should companies market this product? How should they imply their communications strategies considering the relevance and impact of the consumption source of music? Does this affect consumers purchase intention? These are relevant and interesting questions that this study aims to answer.

### 1.4 Research methods

For this study, both primary and secondary data were collected, with the purpose of addressing the research problem.

Firstly, a descriptive, explanatory and exploratory approach was used. Accordingly, the author thought of a way of collecting data in a structured manner, by using a survey method, which was distributed online.

With the aim of investigating whether the evidence from secondary research was still valid and applicable in the current scenario, within the Portuguese market, some specific aspects caught the author's attention.

The main goal of previous research was to study the influential factors on the purchase of music. Therefore, studying the indirect relationship between the sources of music consumption and the consumers' purchase intention is crucial for this study and complementary to previous analysis. A stronger focus is laid upon the experiential listener's

response and the need to re-experience a song, given that currently, there are many ways of intentionally re-consuming music for free.

Accordingly, the chosen research method (online questionnaire) exposed respondents to one of the two selected OMV (*Youtube* or *Spotify*) and allowed them to listen to one of the two songs selected. Each individual was randomly subjected to a vehicle and to a piece of music. As an example, the following scenario could have occurred: Individual *one* listens to song *two* on *Spotify*.

In each possible scenario, after being exposed to the experience, these individuals were able to express their opinion about it, by rating several statements using a likert-scale.

Therefore, the author measured purchase intent and compared it between two scenarios: *Youtube* and *Spotify*. Accordingly, a statistical test was computed (Independent sample t-test). It is also important to mention that the comparison of the two songs was not studied within this analysis, because observing the impact of the song characteristics on purchase intent was not the purpose of this research.

### 1.5 Dissertation outline

This study is divided into five sections. In the following chapter, there is a literature review on music consumption and purchase, focusing on some studies about the constructs that may affect music purchase; also, concentrating on the impact of repeated hedonic experiences on purchase, more specifically, repeatedly experiencing songs. Chapter 3 describes the methodology used throughout this research, involving research methods used, data collection, statistical analysis and interpretation. In chapter 4, the results will be presented, highlighting the main findings. Finally, chapter 5 climaxes the key conclusions of this study as well as pinpoints its main limitations and implications, finalizing with some suggestions for further future research studies.

# CHAPTER 2: LITERATURE REVIEW

The purpose of this chapter is to explore the relevant topics of research, while exposing, comparing and questioning previous studies. Through this process a theoretical framework, related to the main objective of this study and its research questions, are introduced. Firstly, the beginning of this literature review focuses on explaining and clarifying the terms of Music Consumption and Music Purchase, while giving some theoretical insights on the main sources of music consumption and its consumers. These matters are followed by hedonic consumption and experience goods. Afterwards, a link between the Music Consumption and Purchase Intention is contested. Throughout this chapter, the Research Hypotheses will be introduced according to the conclusions drawn in each section. Lastly, this chapter is closed with the main conclusions from the literature review.

## 2.1 Music Consumption and Purchase

There are different perspectives within the literature on the terminology of music consumption and music purchase. Music is somewhat different from several other products, given that it is usually consumed before it is purchased (Lacher 1989). However, it is possible that individuals purchase new music without consuming it beforehand, relying upon previous knowledge that they hold about the artist (López-Sintas et al. 2014).

Music consumption is a concept often used to describe Music Purchase (Styvén 2010). Still, for the purpose of this research, music consumption will not be considered as the act of purchasing music, but as the act of listening to a piece of music (Holbrook and Anand 1990).

### *2.1.1 – Sources of Music Consumption and Acquisition*

Considering the particular characteristics of this product, one needs to access it previously in order to foster their own tastes in music and to appreciate it (López-Sintas et al. 2014). Therefore, studying which sources of music consumption and acquisition are individuals more exposed to or which sources have been mentioned in previous literature, is crucial for this research.

*2.1.1. a - Music Listening Contexts and Vehicles: Online and Offline*

Nowadays, Music can be consumed both offline and online, depending on the context and/or vehicle used. As Lacher and Mizerski (1994) stated, individuals can consume music in one of two ways, live performances and while listening to a recorded version.

According to Ouellet (2007), music's distinctive characteristic of possibly being consumed before purchase, is due to the fact that one can be exposed to it through several media vehicles, such as, television or radio; or in certain contexts, for instance in restaurants, bars, nightclubs, live performances, friend's parties or other social events (Lacher 1989).

Moreover, Bonneville-Roussy and coleagues (2013) studied six contexts of music-listening behavior: listening to music while "At home relaxing", "Out with Friends", "At home with friends", "In the car", "At work" and "Doing housework or other tasks". With their research it was found that the context of music-listening behavior listeners are more frequently exposed to is "In the car". The second is "At home relaxing".

Internet has become a key turning point in the Music Industry; it has a pivotal role in the distribution of music and, also, while helping individuals engage in numerous economic, social and cultural activities. Consequently, it has exponentially become a necessary tool for the public (Brown and Sellen 2006; Hofer 2004; Lawhon et al. 2006; Leyshon et al. 2005; North and Oishi 2006; Reisch 2001). For this reason, new methods of music consumption have emerged online. Nowadays, streaming sites are widely visited by music consumers; these can be divided into two categories: Streaming music-sound (e.g *Spotify*) and streaming music-videos (e.g. *Youtube*, which is the most used service). Most of these streaming platforms allow the public to access music in a legal way before actually purchasing it, while breeding profit through the advertising model revenue. In the consumer's point of view, the most relevant advantage of this music consumption method is that it enables them to explore new music without having to download (legally or illegally) or purchase it offline (Weijters, Goedertier, and Verstreken 2013).

*2.1.1. b - Music Purchase Contexts and Vehicles: Online and Offline*

The means of purchasing music are also widely discussed in literature. Weijters and colleagues (2013) noted that people choose to buy this product offline and in music stores, however, when discussing the purchase whereabouts and means online, it is a total different story.

As IFPI (2016) highlighted, the Internet and the changes brought with it have revolutionized this industry, becoming the major source of acquisition of music. In the past, consumers either purchased music or borrowed it from others or from a library. Today, the transformations conveyed by the Internet have increased the amount of music accessing possibilities (Nieckarz 2007). The acquisition of music is made through streaming sites, in which individuals pay a premium to download (e.g. Spotify, Grooveshark), or through legal music platforms, iTunes and Amazon (Weijters et al. 2013). It is, therefore, crucial to pinpoint that numbers illustrate that music streaming services are becoming popular and growing exponentially, resulting in 71 per cent of internet users accessing licensed music (IFPI 2016).

According to Kusumawati and colleagues (2014), a major shift in people's music consumption and acquisition preferences occurred, since the trend is to consume more and more digital music, which has resulted in an intensification of its e-commerce.

Despite the remarkable effort to distinguish online and offline access, in the present days, consumers end up combining the multiple platforms they have at their disposal (Weijters and Goedertier 2015). This idea is shared by Weijters and colleagues (2013), who claim that what is crucial about the behavior of today's consumers is the tradeoff they make between all these different platforms while deciding how to consume music online.

With theses conclusions it is possible to formulate the first hypothesis:

***H1:* The OMV (Youtube and Spotify) affect differently the consumers' intention of purchasing music.**

It is important to refer that all the factors mentioned above could be an interesting topic of research. Future research may aspire to investigate them in order to conclude the possible impact of the offline vehicles and all music listening contexts on consumer's purchase intention.

*2.1.2 - Music Listeners and Buyers*

While studying consumer behavior within the music business, it is vital to understand which type of consumer this industry is dealing with. As López-Sintas and colleagues (2014) referred, the model theory of music listening and music access is composed by one's education and age. For this reason, age is expected to play a pivotal role in consumers' behavior. The idea that younger individuals are usually more engaged in music than adults

seems to be commonly accepted. Despite this assumption, researchers have been focusing more and more on the impact of life stages on music consumption (Rentfrow 2012).

On one hand, it was observed that adults believe music is more important to them during present times than when they were younger (Laukka 2007). However, according to Bonneville-Roussy and colleagues (2013), people become less engaged in music as they become older, nevertheless, music still represents a crucial aspect of one's adulthood.

Young individuals represent the majority of pop music consumers (Bhattacharjee, Gopal, and Sanders 2003), numbers also prove their high level of engagement, since 82% of young consumers, aged between 13 and 15, admit that they listen to licensed music, moreover, most of them assert they are willing to pay for music (IFPI 2016); also, this report mentioned that one third of the young consumers, aged between 16 to 24, pay for music streaming platforms.

Meanwhile, Weijters and colleagues (2013) have focused on which life stage consumers prefer certain music services and platforms. They were able to conclude that, while older people prefer ownership of music, young people prefer flexibility; therefore, they really value streaming services.

## 2.2 Music as an Experience Good

The key to better understand this research is to comprehend the nature of music consumption. Therefore, it is vital to study hedonic consumption, contrasting it with utilitarian consumption. Many researchers have studied the differences among the two and more specifically, what type of product music is. Which is why firstly, the differences between the two categories are pinpointed and discussed. Afterwards, the focus is on Music as a product, while specifying to which category it belongs, according to the literature.

### *2.2.1 – Hedonic Consumption versus Utilitarian Consumption*

When referring to utilitarian consumption, consumers operate as information processors, which means they take part in missions and acquire products that result in cognitive consumption (Holbrook and Hirschman 1982). This type of consumption focuses on a purpose and on achieving a certain goal (Strahilevitz and Myers 1998).

Meanwhile, Holbrook and Hirschman (1982) noted that the utilitarian experience instigates a behavior that is motivated by external rewards, because, as it was mentioned before, it is recognized as a practical instrument that will fulfill its purpose, and not as a satisfying experience per se.

Contrastingly, Holbrook and Hirschman (1982) claim emotion is the driver of hedonic consumption; it is more focused on pleasure, fun, fantasy, excitement, which leads to the experience it provides. This type of consumption develops an immediate satisfaction and gratification in people, allowing one to consider it as a goal itself, thus, it is based on internal motivation (Botti and Mcgill 2011; Dhar and Wertenbroch 1999; Holbrook and Hirschman 1982).

*2.2.2 – Hedonic Consumption Paradigm - Music as an Experience*

According to Babbin, Darden and Griffin (1994) there are several products and experiences that can be considered as both categories (Hedonic and Utilitarian), nevertheless, they pinpoint that certain goods arouse more emotion and pleasure than others. For this reason, there is a major focus on hedonic consumption directed towards performing arts (Hirschman and Holbrook 1982). This is also complied by Lacher (1989) mentioning that music is capable of developing strong sensations. Additionally, its intangible nature enhances the fact that it can be portrayed as an experience (Aucouturier et al. 2015).

The hedonic consumption paradigm is crucial to understand how the consumption experience affects the way music is purchased, instead of focusing on the impact of utilitarian features on purchase (Lacher and Mizerski 1994; Ouellet 2007)

In previous literature there are studies that focus on the impact of a song's involvement and its power of creating a captivating experience on the purchase of the product. However, there is gap while studying the impact of external factors on consumption experience and, therefore, that might have a significant influence on purchase intention (Lacher and Mizerski 1994). In this study, these factors will be the OMV.

**2.3 The need to Re-experience Music and its Purchase Intention**

As this study focuses on music consumption, it is important to explore and understand which constructs might compose this musical experience. Lacher and Mizerski (1994) suggested that there are seven concepts that constitute the experience of consuming a piece of music, which are: overall affective response; sensorial, emotional, experiential, imagery and analytical response; as well as the need to re-experience a piece of music. These authors also reached the conclusion that the first six constructs mentioned before, somehow impact one's necessity to experience a song again. In this part of the literature review, the constructs mentioned above are discriminated one by one, which is followed by a close-up of the concept of re-

experiencing music, identifying the major challenges proposed by other authors. Finally, the notion of purchase intention will be discussed.

### *2.3.1 – Reactions aroused while consuming music*

In the past, several authors have expressed interest in studying what types of reactions emerge after and while people listen to music. Although many of them were dated a long time ago, that knowledge can still be applicable and appropriate today, given that many current studies recur to them.

#### *2.3.1.a Sensorial Response*

According to Lacher and Mizerski (1994), previous literature describes this concept as the most primitive response to music, given that it is illustrated by one's instinct of getting close to or stepping away from the font of music, usually displayed by a physical action such as taping of toes, dancing or nodding to the music.

#### *2.3.1.b Emotional Response*

As it was mentioned above, music enables people to grow strong feelings, such as delight, sadness and love. These sensations people experience while consuming a piece of music, compose the emotional reaction. This response might be powerful in music consumption, consequently, can impacting its purchase intention (Havlena and Holbrook 1986; Lacher and Mizerski 1994). Plus, others support this idea, highlighting that emotions are a key driver of consumers' motivational decisions (Jensen-Campbell and Graziano 2001).

#### *2.3.1.c Experiential Response*

As mentioned before, music is considered an experiential product because it enables one to engage in a song. This response involves a behavior of being immersed in the occurrence; for example, one might describe this feeling as being "carried away" by music. This is indeed important because the ability of a piece of music to induce a powerful experience upon a consumer will be vital to determine his/her purchase decision (Lacher and Mizerski 1994).

#### *2.3.1.d Imaginary Response*

While listening to music, people develop associations, forming memories that are linked to a certain song or lyric (Macinnis and Park 1991), which is why, Lacher and Mizerski (1994) referred that this type of response reflects the imaginary character and the fantasy nature of the consumption of hedonic goods. Moreover, if individuals listen to a song once more, they

will not only recall the song, but also associate it with a memory of a specific moment, allowing them to prompt images in their head, which are somehow connected to the first time they heard it. (Dowling and Harwood 1986; Holak and Havlena 1992)

*2.3.1.e Analytical Response*

Individuals also react to music in a logical manner, understanding the complexity and the components of a song (Aucouturier et al. 2015). This response is demonstrated when people have certain expectations about what a song should sound like. Also, listeners categorize a piece of music while listening to it, in terms of gender (e.g. Pop, Rock, Jazz, etc), intrinsic qualities (e.g. Modern, Religious, etc) and technical features (e.g. tempo, etc) (Lacher and Mizerski 1994; Ouellet 2007). In a nutshell, this type of response reveals how involved one is in the objective analysis of a song (Lacher and Mizerski 1994).

*2.3.1.f Overall Affective Response*

This affective realm encompasses all the other responses as sub-categories, such as, analytical, sensorial and imagery responses (Hirschman and Holbrook 1982).

For this study, only the Listener's experiential response will be studied given time constraints and considering the conclusions from previous findings, which will be presented further on. Therefore, it would be interesting for further research to replicate this study for all types of responses.

*2.3.2 – Need to re-experiencing music*

The concept of the need to re-experience music has been empowered by Lacher and Mizerski (1994). As it was mentioned before, music consumption is singular, given it is usually consumed before it is purchased, which is why according to Lacher (1989) it is not necessary to acquire a piece of music to consume it. However, its acquisition is critical for one to be able to repeat its consumption, which means the desire to have temporal control is a key factor. Therefore, it is concluded in literature that one acquires music so that he/she can listen to it whenever, wherever he/she wants (Lacher and Mizerski 1994).

According to Lacher (1989) the level of desire to have temporal control over music and over the song selection can influence whether music is purchased. This theory is supported by Lacher and Mizerski (1994) and North and Oishi (2006), whom through their studies found

out that the need to re-consume a piece of music has a strong connection to its purchase intent. Other recent studies have supported this knowledge, connecting the individuals' responses with music acquisition. Consequently, considering the level of need to re-experience as significant moderator (Ouellet 2007).

On another hand, Aucouturier and colleagues (2015) emphasize the new and contrasting results they have encountered with their study, which illustrates that the need to re-experience is no longer an influencer for the consumer to purchase music. Internet has had a pivotal role as a revolutionary influencer on people's music consumption behavior. With the appearance of streaming services, the relationship between purchasing and re-experiencing a song has changed abruptly, given that one no longer needs to acquire a CD or a piece of music to have the opportunity to experience it whenever, wherever they want.

Aiming at clarifying these opposing thoughts stated in literature and at answering the third research question, that is, whether the need to re-experience a piece of music is still a strong indicator of purchase intention, the following hypothesis were elaborated:

***H2:* OMV have an impact on music purchase intention, which is moderated by the consumer's need to re-experience a piece of music.**

*2.3.3 – Purchase Intention*

Within the literature, it has been discovered that music purchase intention is influenced by different factors. Firstly, music's quality was found have a great impact on music purchase intention, (Aucouturier et al. 2015).

On another hand, the relationship a consumer has with an artist might also define one's intention to acquire his music. According to Ouellet (2007), the greater the intensity of the relationship between a music shopper and the artist, the greater the enforcement of one's loyalty towards the artist and the consequent increase in the likelihood of purchasing that artist's music.

As it is observable, many previous studies have attended this matter while proposing diverse influencing factors. However, for this study the spotlight will be on the impact of OMV on

purchase intention, bearing in mind the level of listeners' experiential response to music and the level of need to re-experience a song as moderators. Given some of the conclusions from Lacher and Mizerski (1994) study, which are crucial to frame a few more hypothesis. In their research, it was found that the need to re-experience music is strongly influenced by the experiential response. When one is exposed to a strong and meaningful experience it results in an increase of the desire of re-experiencing music. In fact, music purchase decisions seem to be highly subjective to the ability of providing a captivating musical occurrence to a consumer. Finally, as it was mentioned above, the consumers' level of need to re-experience a piece of music has a great impact on the intention to purchase it. This has enabled the author to formulate the last hypothesis for this research:

***H3:* OMV impact on music purchase intention is moderated by the need to re-experience it and this moderation relationship is also moderated by the listeners' response to music (experiential response).**

Finally, after organizing all this knowledge, it was possible to integrate it in a scheme; a model that illustrates the relationships being studied.

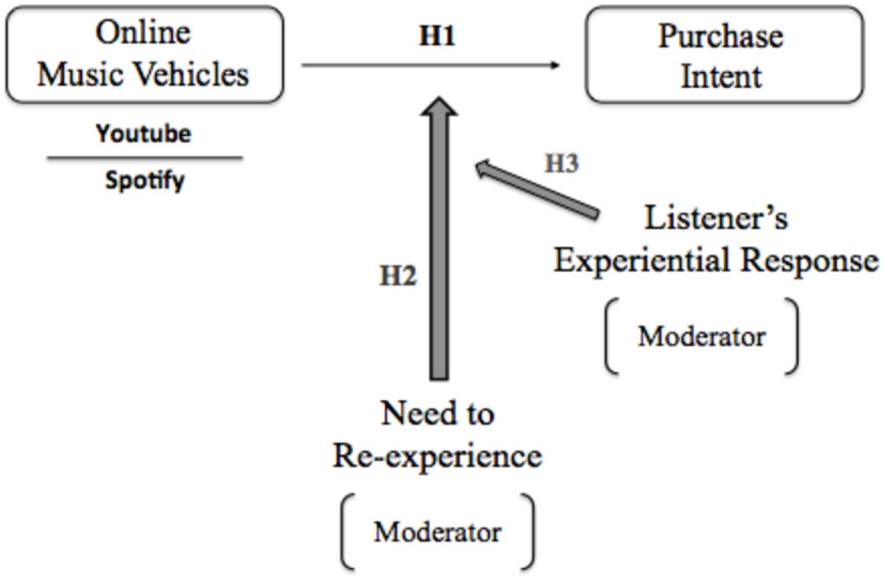


*Figure 1: Conceptual Model*

# CHAPTER 3: METHODOLOGY

In the following section, the methodology used to study the topic at hand, both primary and secondary data, is presented and specified, in order to attain conclusions that address the hypothesis outlined in the previous chapter.

## 3.1 Research Approach

There are three commonly used research designs while studying a certain problem, which are exploratory, descriptive and explanatory research methods. The different natures a design can body reflect the purpose of the research in hands.

For the exploratory type of design, the research made is the primordial study of a theory, in order to have an understanding of what has already happened or of any concepts that could explain reality (Saunders, Lewis, and Thornhill 2009). It is mainly used when the research topic is not very well understood and its research can carry high levels of uncertainty due to the lack of previous existing investigations associated to this method. The goal of an exploratory method is to become more familiar with the subject in study and/or obtain new insights, such as uncovering and pinpointing variables that are highly relevant while explaining the model in study (van Wyk 2012).

Secondly, as for the descriptive type of design, its purpose is to illustrate the problem that is being studied, while describing what is occurring in a more detailed manner. Within this method one collects enough information attempting to answer the questions "what" and "how"; and also, in order to comprehend the relationship between the variables that are most relevant to answer the research questions. Therefore, this factual representation of the variables is explored, described and explained through the collection of data (Saunders et al. 2009; van Wyk 2012).

Finally, the last most commonly used method is the explanatory study. This type of analytical study intends to connect ideas and pinpoint the existent cause-effect relationships among the variables that address the research problem (Saunders et al. 2009; van Wyk 2012).

The aim of this dissertation is to comprehend how online music consumption vehicles can affect differently the consumers' intention of purchasing music, while being exposed to two different streaming vehicles of music consumption. In this model, the relationship between

these two variables is studied while considering the effect of two moderators, the listeners' experiential response and the consumers' need to re-experience a piece of music. For this reason, all three design methods were applied in the present study.

Firstly, the exploratory method was used, given that the author searched within the literature aiming at understanding what has been studied before and what is currently happening in the music industry. Considering, of course, music as consumption good, and therefore trying to find potential variables that can affect consumers' behavior in terms of purchase intention, with a focus on the impact of sources of music consumption in the latter. Through this method, the author learned about the already existing theories regarding this A to B relationship between music consumption sources and music purchase intention.

Afterwards, the author focused more on the conceptual model, trying to uncover possible mediators or moderators that could have been pinpointed within the literature, regarding the relationship she aimed to study. By using a descriptive method of research, the author tried to understand what affects consumers' purchase intent of music and how. While filling some blank spaces from previous research, the author is able to understand which variables and constructs to use. At the same time, it is possible to comprehend which relationships are crucial to fit in the final model, that, consequently would help answer the research questions. In this stage, the author connected the moderators to the initial model. Curious findings inspired the author to integrate the experiential listeners' response and the need to re-experience a song within the initial model, as these were previously considered crucial indirect influencers of music purchase intent.

Lastly, the exploratory method of research was used, while testing primary data. In order to do so, an online questionnaire was launched, which would also enable answering the research hypothesis, previously presented in the Literature Review chapter. This quantitative method of data analysis seeks to test the hypothesis in order to transform data into information, and then into useful knowledge, which will contribute to find an answer to the problem.

### 3.2 Secondary Data

This type of research is executed while collecting information and knowledge from previous researchers, basing on the existing literature that underlines the subject in hands. The

knowledge collected aims at supporting the conclusions of one's research and leading the author towards logical and useful theories that can contribute to the present literature.

In this research the author based herself on academic journals, which the most relevant are considered to be from top journals, assuring that the information gathered through them is based on relevant and credible sources and results.

The main conclusions and findings extracted from the literature were used as the foundation for the primary data, as supporting evidence for the conclusions drawn afterwards. This enabled the author to establish the cause-effect relationships among the variables present in the model.

Some crucial steps allowed by this analysis were the specification of which constructs to use in the research: music consumption sources, listeners' responses to music (experiential response) and need to re-experience music. The first step was to define which music consumption sources to focus upon. Through a thorough research, the author decided to channel all her efforts towards the OMV, due to time constrains and considering it the most current and interesting type of vehicles within the literature.

Other music consumption sources such as contexts (online and offline) and offline vehicles were excluded from this research, due to the impossibility of studying them within the time limit of this research.

Moreover, the author chose to study music purchase intention, excluding the possibility of consumers downloading music illegally, which has already been studied within the literature (Ouellet, 2007). This choice is justified with previous research. Within the literature, findings show that consumers buy music legally and at the same time download the same piece of music illegally (Ouellet, 2007). According to Wang and colleagues (2009), considering that more than half of the individuals who have consumed music illegally purchase licensed music, they conclude that in fact illegal downloading serves the purpose of sampling before the actual purchase. This idea is also backed up by Gopal and colleagues (2006), who add that lower sampling cost might increase the consumer's surplus, which would have a direct positive impact on one's music purchase intention. Therefore, it is concluded that individuals' intention to download music illegally, might not influence their intention to purchase licensed music, either online or offline (LaRose and Kim, 2007). Which is the base the author used to exclude this construct from her study.

Within the secondary data analysis, the author was also able to uncover that the listeners' responses to music might have a great impact on music purchase intention and on the need to re-experience a piece of music. It was also found that within the listeners' responses studied

previously within literature, the experiential type of response has been highlighted as the most influential towards the desire to re-experience music. Holding that thought, the need to re-experience music was found to be the most influential factor that impacts consumers' music purchase intention, in the past. This final concept has been subject of controversy, given that authors battle whether this idea still applies to modern times. Therefore, considering their importance and the growing need to clarify their true impact, both constructs were used in the final model.

## 3.3 Primary Data

This type of data is collected with a specific goal of solving the research problem. The investigator, while asking specific questions, using questionnaires and interviews, or conducting experiments (using his/her observation skills), gathers this information, which is vital for their study. Additionally, primary data can be categorized as either quantitative or qualitative.

### *3.3.1 Data Collection*

Using the information gathered, considering the secondary data as base, the author was able to elaborate an experiment. In order to answer the research questions and validate the proposed model (Figure 1), a sample of data was collected, with the aim of studying the different impacts of streaming vehicles of music consumption. For this purpose, an online survey questionnaire was elaborated and conveyed to a targeted sample.

Accordingly, the target population holds the Portuguese market as base. Afterwards, this target population was segmented as the population that listens to music on online platforms, more specifically on *Youtube* and/or *Spotify*.

In 2016, the population of Portugal accounted for 10 309 573 persons, according to the data collected by INE – Instituto Nacional de Estatística. These numbers allow a representative sample of the population of 384 respondents, for a confidence level of 95% (Mark Saunders et al. 2009). Therefore, considering that each individual will be randomly exposed to one of the two selected OMV, the sample size for this specific study should be of 768 respondents (2x384=768).

In the end, the author was able to gather 1337 responses in total. All participants took part in this particular study voluntarily, and it was assured that people would only able to go through

with the survey if they were currently using or had ever used one of the online music streaming platforms (Youtube and Spotify). The author's streaming vehicle choice is supported by literature, as it was mentioned before in the previous chapter of Literature Review in the 2.1.2.a section.

The type of sample the author used was a one of convenience. This sample is integrated within the non-random sample forms, which also seemed to be one of most attractive types given the nature and purpose of this study. It holds a few advantages, such as, it being a quicker and less costly method of achieving important data (White and Rayner 2014). Moreover, it is possible to generalize the outcomes in case of dealing with a representative sample (Creswell 2003). Consequently, this will enable the present research to become more relevance to the academic and managerial fields.

Furthermore, the online questionnaire was distributed through personal emails, social media posts and messages (using both Facebook and LinkedIn) exploiting personal contacts, and consequently leveraging their networks. Additionally, the author also distributed the survey through a Portuguese University's internal email system in a sense of taking advantage of their networking skills, pleading for their communication department to spread the survey across the highest number of individuals as possible, specially college students, however, non mandatory.

Now focusing on the questionnaire design and analysis, the online survey was elaborated using the online platform - Qualtrics. The underlying reasons for choosing this data collection method are the assurance of validity and reliability, addressesing specifically the research problem and the research questions, while minimizing some distortions that may occur in these studies. This was a self-completed questionnaire done online, justified by the high level of reachability and convenience. This way, future researchers, who might be interested in a similar topic of investigation, can easily replicate this study.

After deciding on this method, the author proceeded to its elaboration. Primarily, the purpose of this study was introduced, in which the investigator clarified how the data collected would be exploited and highlighted the confidentiality policy of this survey. Afterwards, the questionnaire started-off with a few questions about the respondents' attitudes towards music consumption and, also, online music streaming platforms' usage.

As the author was approaching the body of the questionnaire, she chose to expose respondents to two vehicles, in order to draw some conclusions regarding their impact on music purchase intention. Therefore, participants randomly experienced two scenarios, either listening to a piece of music on *Spotify*, or watching a music video on *Youtube*. This was only possible after selecting a *music stimulus* (Presented in the sub-section bellow). Afterwards, the respondents were asked to fill some questions on their impression of the song they listened to. These subsequent questions were related to the three constructs, existent within literature, which will be further explained in the next section of measurements / indicators.

Lastly, the survey was concluded with some demographic queries. This design was used to simplify the questionnaire and at the same time keeping it interesting, however, detailed enough to extract the most important insights for this study, leveraging what has already been discovered within the literature.

After the questionnaire design was finished, the author ran a pilot questionnaire among a few acquaintances and after detecting a few errors on the first survey; she revised it and corrected the mistakes. Subsequently, another test was done to a few other connections among her network, assuring it was acceptable to proceed. Only then, the online survey questionnaire was launched to the public.

### *3.3.2 Experiment stimuli*

The author decided to do an experiment, for which she needed a stimulus, more specifically a music stimuli. She used popular songs due to the fact that, according to the literature, the most favored music gender is popular music (Aucouturier et al., 2015; Lacher and Mizerski, 1994).
The next criteria the author focused on was that the song selected had to be very recent. Even though a few studies have had access to unreleased songs and, therefore, were able to study the consumers' reaction to a song without previous exposure, the author was not able to get a hold of this type of title (Lacher and Mizerski 1994). Thus, this criterion seemed crucial to proceed with this study. The search for the most recent titles was done by crossing both streaming platforms; by using the new released section of *Spotify* and by making sure the number of views on *Youtube* was not significant yet, due to the recent date of release. Also, another important factor the author had to make sure was that the song selected had to have an official music video on *Youtube*, certified by Vevo or any other certified institution.

Finally, when it was time to choose the song, the author decided to use two songs being on the experiment, instead of just one. This was necessary to remove the song effect and to focus on the streaming vehicle effect (Aucouturier et al. 2015). In a nutshell, the songs shared the same music gender (popular), however, one was a more fast-tracked and energetic music, and the other one was slower.

*3.3.3 Measurements*

In order to fully understand the relationship between the constructs presented in the model in analysis, some measurements and indicators were used, all based on the previously studied literature. As this study focuses on the impact of the OMV on purchase intent, the model mentioned above was inspired in the following four wide-ranging constructs: The Online Music Streaming Vehicles; The Experiential Listeners' Response; The Need to Re-experience a piece of music; and Purchase Intention

Firstly, while being exposed to the online questionnaire, the respondents were asked about how they felt after experiencing one of the two songs selected in one of the two online music streaming vehicles, both randomly assigned to them. While using an adapted scale from the study of Lacher and Mizerski (1994), which accesses five statements that are linked to the response of a listener, the author is able to study the experience that the participants had while answering the questionnaire. The individuals indicated their level of agreement or disagreement towards the statements presented (on a scale of 1 to 5, in which 1 is equal to "totally disagree" and 5 is "totally agree"). All statements used are presented in detail in Appendix 3.

Furthermore, aiming at approaching the second construct, another three statements were used, which are considered appropriate to access need to re-experience according to Lacher (1989) and Lacher and Mizerski (1994). These statements were also evaluated in an equal scale to the one mentioned just before.

Finally, the last construct to be accessed was the consumer's purchase intent towards music. In this section of the questionnaire, respondents were asked how likely was it for them to purchase the song they heard through this experience, the next time they would shop for music. They were proposed a five-point scale measuring three bipolar adjectives, adapted

from Lacher and Mizerski (1994) and Yi (1990). These adjectives will also be presented in detail in Appendix 3.

*3.3.4 Data Analysis*

After retrieving the quantitative data form the platform *Qualtrics,* used to produce the online questionnaire, the author proceeded to the analysis of the results, operating the program *IBS® SPSS® – Statistics Version 23.* This program enables one to study the relationship among variables and the weight of each impact on one another. Therefore, makes it possible for the author to study the research problem.

The next step was to do a descriptive statistics analysis in order to characterize the sample under observation. Also, it was important for this research to verify the reliability of the constructs to proceed. For this purpose, the author looked into the level of Cronbach's alpha, considering this test is a consistency reliability test measured internally (Malhotra 2010).

Afterwards, the author proceeded with the analysis and relied on parametric tests to do so. In fact, these were chosen because it was the most appropriate group of tests, given that the sample belongs to a population that follows a particular distribution, based on a set of parameters. In this particular case, within this group of tests, the t test was the most suitable one (White and Rayner 2014). This test is used when the goal of the analysis is to compare the means of two samples (Malhotra 2010).

In the present research there is a sample for each type of OMV, one for *Youtube* and one for *Spotify.* Moreover, these tests involve a metric dependent variable, which is characterized by the construct of purchase intent; also, it aggregates a non-metric independent variable, the OMV (Malhotra 2010).

As the crucial point of this study is to analyze the purchase intent and to compare means of two OMV (independent variable), in order to observe whether exist differences between the two on Purchase intent (dependent variable). Therefore, the most appropriate type of t-test is the Independent Samples t Test, as it compares the means of two independent variables with the goal of finding whether the statistical evidence of the population means is meaningfully diverse. This allowed the author to test the first hypothesis (Hypothesis 1).

Finally, another main goal is to understand the relationships among all variables of the model, also measuring the existent moderation effects. For this purpose, Process was used, which is a useful program, an add-on for SPSS and SAS developed by Prof. Andrew F. Hayes, while measuring statistical mediation, moderation and conditional process analysis. In order to use

this program, one must identify which model to use. In this particular case, the model in study is **Model 3 – Two Moderators**.

## CHAPTER 4: RESULTS AND DISCUSSION

In this chapter the data analysis will be discriminated, this is where the author will validate her hypothesis. The data obtained with the online questionnaire are raw facts that in this section will be transformed into information and knowledge, so that, in the next chapter the author will be able to use these insights to draw important conclusions, setting and achieving new goals. According to White and Rayner (2014), with this analysis one concentrates his/her efforts on the "how" rather than "what".

### 4.1 Results

The results section will also be divided, for a better understanding of the line of thought used. Firstly, an exploratory data analysis will be done with the characterization of the sample, followed by a reliability test of the constructs. Thirdly, there will be a sub-section focused on the results from the hypothesis testing, where regression analysis will be done (confirmatory data analysis).

In the descriptive statistics (first section) the author will describe the tendencies and the frequencies of the data, aiming at uncovering the underlying information. The first step is to run a univariate data analysis, studying each variable individually, with the purpose of detecting any inconsistencies and evaluating the quality of the data obtained.

Afterwards, the author will proceed with the confirmatory data analysis to detect the cause-effect relationships, conducting t-Tests to better understand the impact of the vehicles on the dependent variable (Purchase intent). In this part, the add-on for SPSS, Process will also be used, allowing the author to validate the hypotheses.

#### *4.1.1 Sample Characterization*

In total, 1337 respondents participated on the online questionnaire. Nonetheless, 306 of these participations are not valid due to several reasons. Some respondents who did not finish the survey account for a total of 266 responses. Moreover, there were a few respondents that had never listened to a piece of music through an online music vehicle; therefore these were also void (N=34). Plus, the author did not consider as well the respondents how have experimented before, but in terms of frequency never actually use these platforms for such purpose (N=2). Also, those who use neither *Youtube* nor *Spotify* were excluded from the final sample as well

(N=2). Finally, there were 2 respondents who only used Spotify, however, were not connected while they were answering the questionnaire, and therefore, were not capable of going through with the questionnaire, which means they were also excluded from the final sample. In the end, the author was able to collect a suitable sample of 1031 respondents in total. Figure 2 summarizes the responses selection process.

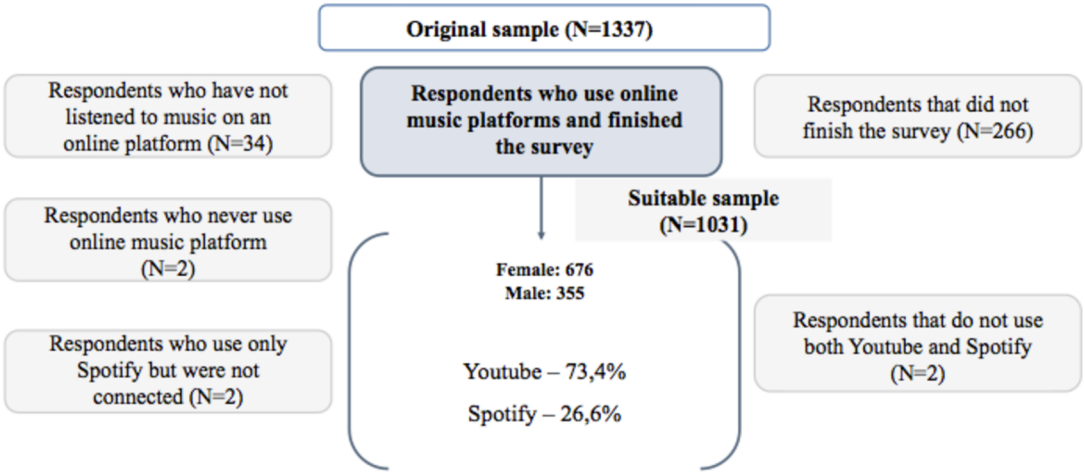


*Figure 2: Sample filtering and characterization*

The next step was to conduct a descriptive analysis on the program SPSS. With it some details can be brought up. Most respondents were women (approximately 66%), the majority was aged between 18 to 25 years old (77%). As it can be expected from such a young population, most respondents were students (76%). Furthermore, in terms of educational background, half of the respondents have a Bachelor/Undergraduate degree (52%), followed by other 30% of the individuals who have a Master degree. (For further information regarding the sample demographic statistics, please look into Appendix 4)

Hence, it is also important to mention that even though the sample size is quite large, this sample cannot be considered representative of the Portuguese population. This happens because in terms of gender and age, the results are not equally weighted, resulting from the application of a collection sample method of convenience.

*4.1.2 Constructs' Reliability*

In order to proceed with the analysis of the research hypothesis, it was important to handle a reliability test to make sure the constructs were valid to advance by using them. To do this, it was necessary to group the data in order to organize it into the four categories under analysis. Then, the reliability test was done for each construct, each being explained bellow, mentioning of course, the value of the Cronbach's alpha.

*Listener's Experiential Response.* Respondents were required to appraise this construct; by evaluating the experience they had by rating how certain statements defined it. These statements were: "I felt 'carried off' by music"; "I felt as if I were part of the song"; "I felt deeply about the song"; "I will feel the experience of this song for a while"; and "I 'got into' the song". After running a reliability test it on SPSS, the Cronbach's alpha was 0.932.

*Need to Re-Experience.* The respondents accessed their need to experience a song once again by rating several statements that explain this construct, which were: "I would enjoy listening to this song again"; "I would like to play this song for my friends"; " I want to be able to listen to this song whenever I feel like it". The Cronbach's alpha was 0.87.

These results show that all the selected constructs have a Cronbach's alpha higher than 0.6, which is the value equal and above to which is considered suitable. In this case all values exceed 0.6, which indicates that all constructs are valid (Malhotra 2010). Actually, if the Cronbach's alpha test present high values between 0,80 and 0,89, then the construct has a very good internal consistency. Even more if the value is set above 0,90.

Thus, the reliability test was not run for the dependent variable (OMV) and for Purchase Intent, considering it was not applicable.

Since all constructs are set with really high values, it reveals a generalized high internal consistency, which was crucial understand whether it was possible to proceed with this study.

### 4.2 Results from the Hypothesis Test

In this study, the main goal is to understand how purchase intent is affected in each online music vehicle scenario. This is possible if both vehicles are measured in accordance with the main construct, it will enable the author to compare means and draw conclusions. Plus, the other two constructs (Listeners' experiential response and Need to Re-experience) can also be measured against the two possible scenarios, which will enable to reach the same final result of achieving relevant insights.

Accordingly, the author began with a descriptive statistics analysis, which the summary of these means can be seen in table 1, 2 and 3. Respondents measured these constructs, on a Likert-scale from 1 to 5, reflecting their opinion on them for the two different OMV.

| Online Music Vehicle | N | Mean (Purchase Intent) | Std. Deviation |
|---|---|---|---|
| Youtube | 757 | 1.8265 | 1.02575 |
| Spotify | 274 | 1.7470 | 0.91256 |

*Table 1: Descriptive Statistics - Means (Purchase Intent)*

| Online Music Vehicle | N | Mean (Experiential Response) | Std. Deviation |
|---|---|---|---|
| Youtube | 757 | 2.2811 | 1.05711 |
| Spotify | 274 | 2.2000 | 1.01187 |

*Table 2: Descriptive Statistics - Means (Experiential Response)*

| Online Music Vehicle | N | Mean (Need to Re-experience) | Std. Deviation |
|---|---|---|---|
| Youtube | 757 | 2.4998 | 1.20596 |
| Spotify | 274 | 2.3735 | 1.15523 |

*Table 3: Descriptive Statistics - Means (Need to Re-experience)*

From the previous tables, it is observable that there was not a significant difference in the mean results for the *Youtube* scenario (M=1.8265; SD=1.02575) and the *Spotify* scenario (M=1.7470; SD=0.91256) in terms of Purchase Intent. The same happened for the other two constructs. Regarding the respondents listeners response, the difference between the vehicles Youtube (M=2.2811, SD=1.05711) and Spotify (M=2.2000, SD=1.01187) was not substantial. Moreover, the last scenario was focused on the respondents' evaluation regarding

their need to re-experience the song, which also show no significant disparity between Youtube (M=2.4998, SD=1.20596) and Spotify (M=2.3735, SD=1.15523) scenarios.

In a nutshell, after the previously mentioned descriptive analysis, it is possible to conclude that there appears to be no significant differences between the means of each scenario, for any of the variables observed.

Still, the author needs to test the veracity of the research hypothesis; therefore, she will resort to an Independent Sample t-Test, which is known as a parametric test. This type of t-Test assumes that the population follows a Normal, Binomial or Poisson distribution, which indicates that only interval or ratio data can be exploited (quantitative scale) (White and Ryner 2014). Also, the homogeneity of variances has to be taken into consideration. Consequently, it is vital for this research to confirm that the population respects a normal distribution; therefore the author performed a **Shapiro-Wilk** test, before conducting the necessary t-Tests.

Furthermore, with the Shapiro-Wilk test the variances are assumed to be equal through samples then, it is necessary to do a variances comparison test – **Levene's Test**. According to Saunders and colleagues (2009), while performing this test, when the level of significance is lower than 0.05 (sig.<0.05) the variances are presumed to be equal, meaning, the two scenarios being tested have a similar variability. Contrastingly, if the level of significance is higher than 0.05 (sig.>0.05) then, the variances of both scenarios are not similar ("Variances not assumed").

### *4.2.1. Normality Test*

After computing the normality test, it is possible to conclude that the population does not normal distribution, due to the level of significance observable in the table bellow. Because the significance levels for the normality test are both lower than 0,05, in this situation, one must look into the values of Skewness and Kurtosis to conclude whether one can approximate to a normal distribution. The following table demonstrates the relevant values of this test per vehicle scenario.

| | Online Music Vehicles | Shapiro-Wilk | | Skewness (SK) | | Kurtosis (KV) | |
|---|---|---|---|---|---|---|---|
| | | df | Sig | Statistic | Std. Error | Std. Error | Statistic |
| **Purchase Intent** | Youtube | 757 | .000 | 1.185 | .089 | .516 | .177 |
| | Spotify | 274 | .000 | 1.175 | .147 | .816 | .293 |

*Table 4: Normality Test*

To test whether the population can be approximately a normal distribution, the level of **Skewness** should be lower than three (SK < 3) and the value of **Kurtosis** must be bellow seven (KV < 7). If this applies, it indicates that the deviations are not severe and it is possible to approximate the sample towards a normal distribution and therefore, it is acceptable to proceed with the parametric tests (Kline 1998). In fact, as it can be seen in the table above, in this particular case the values of skewness and kurtosis are both bellow the necessary values. This means it is possible to approximate the distribution of the population to a normal distribution.

*4.2.2. Testing Hypothesis 1: Independent Sample t-Test*

According to one of the main goals of this research, which is to establish and understand the relationships among the variables, trying to explain a cause-effect phenomenon enables one to test the research hypothesis. In order to do this, in the present section a Independent sample t-test was conducted.

***Hypothesis 1:***

***The OMV (Youtube and Spotify) affect differently the consumers' intention of purchasing music.***

The aimed outcomes were to understand how OMV affect purchase intent in terms of comparing the impact of the two vehicle scenarios on the dependent variable. This information will aid the author in obtaining relevant insights to answer the forth research question.

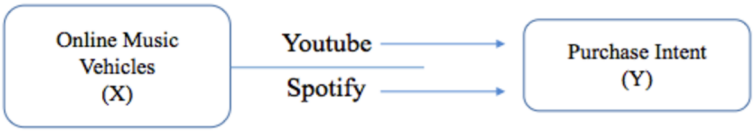


*Figure 3: Conceptual Model - Hypothesis 1*

- Independent Sample t-Test

This parametric test seizes two independent groups and compares their means, revealing whether there are statistical evidences that these are significantly different.

Since the author's goal is to compare the data retrieved from two different contexts of OMV, this category was redefined on SPSS as 1 for those respondents who were exposed to *Spotify*; and 0 for those who saw music video on *Youtube*. It was crucial to compute the variable like this in order to run a Independent Sample t-Test, so that it was possible to observe whether one of the vehicles has a greater impact on Purchase intent than the other. Here, the author tested whether there is a difference between the two populations (Youtube *versus* Spotify).

$(\mu_{Youtube} \neq \mu_{Spotify})$ => H0: $\mu_{Youtube} = \mu_{Spotify}$ (null hypothesis)

H1: $\mu_{Youtube} \neq \mu_{Spotify}$ (alternative hypothesis)

As it was mentioned before, the homogeinity of variences must be garanteed in order for the results to be accurate, which can be done through a Levene's test. Only then, one can extract useful conclusions from the Independent Sample t-Test.

| | **Levene's Test for Equality of Variances** | |
|---|---|---|
| **Purchase Intent** | F | **Sig.** |
| | 4.252 | **.039** |

*Table 5: Levene's Test for Equality of Variances*

Given it was mentioned before how to analyze this test, here the author proceeds to the observation of the data. As it can be seen above, the significance level of the Levene's test is bellow 0.05, rejecting the null hypothesis of Levene's test and concluding that the variance of purchase intent of the Youtube users is signifiacanlty different from the Spotify users. Therefore, this indicates one should look into the row of "Equal variences not assumed".

| Purchase Intent | t-Test for Equality of Means | | | | | | |
|---|---|---|---|---|---|---|---|
| | t | df | Sig (2-tailed) | Mean Difference | Std. Error Difference | 95% Confidence Interval of the Difference | |
| | | | | | | Lower | Upper |
| Equal Variences Assumed | 1.132 | 1029 | .258 | .07955 | .07029 | -.05838 | .21748 |
| Equal Variences not Assumed | 1.195 | 539.08 | .232 | .07955 | .06655 | -.05118 | .21028 |

*Table 6: t-Test for Equality of Means*

According to table 6, the level os significance is higher than 0.05, therefore, the null hypothesis is not rejected, which means, there is no significant difference in the mean of purchase intent between Youtube and Spotify. One does not have a greater influence than the other on the dependedent variable. **Thus H1 is rejected.**

### *4.2.3 Testing Hypothesis 2 and 3: Moderator Analysis with SPSS Process*

For this section, the regression analysis was studied by using Process. A regression analysis empowers one to estimate the relationship among variables. This statistical process was mainly used to study the relationship between OMV (independent variable) and purchase intent (dependent variable), through the output on Process.

Here, the focus was on the conditional process analysis and on the moderation effects. In the present study, the model studied was **Model 3,** which has two moderators. The following hypothesis tests all the relationships within the model, between all constructs.

***Hypothesis 2:***

***OMV have an impact on music purchase intention, which is moderated by the consumer's need to re-experience a piece of music.***

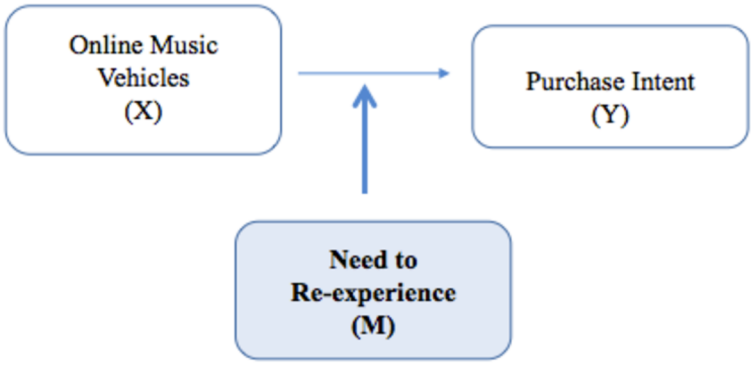


*Figure 4: Conceptual Model - Hypothesis 2*

Regarding the second hypothesis, the listener's experiential response is assumed to moderate the effect the OMV on the consumers' intention of purchasing music. The author resorted again to Process output regarding this relationship.

| | |
|---|---|
| **Interaction:** *Online music vehicles – Purchase Intention*<br><br>*(Moderator: Need to Re-experience)* | p=0.1895 |

*Table 7: Moderation role of the Need to Re-experience on the relationship between OMV and Purchase Intention*

In the previous table, it can be seen that for the this model of regression, the p-value is higher than 0.05; therefore, the impact of the OMV on the consumers intention of acquiring a piece of music is not significant, when the need to re-experience joins in with a moderation effect. Consequently, the author was able to conclude **H2 is rejected.**

***Hypothesis 3:***

***OMV' impact on music purchase intention is moderated by the need to re-experience it and this moderation relationship is also moderated by the listeners' response to music (experiential response).***

Concerning the last hypothesis of this study, which analyses fully the model, focusing on all interaction of the variables it is composed by.

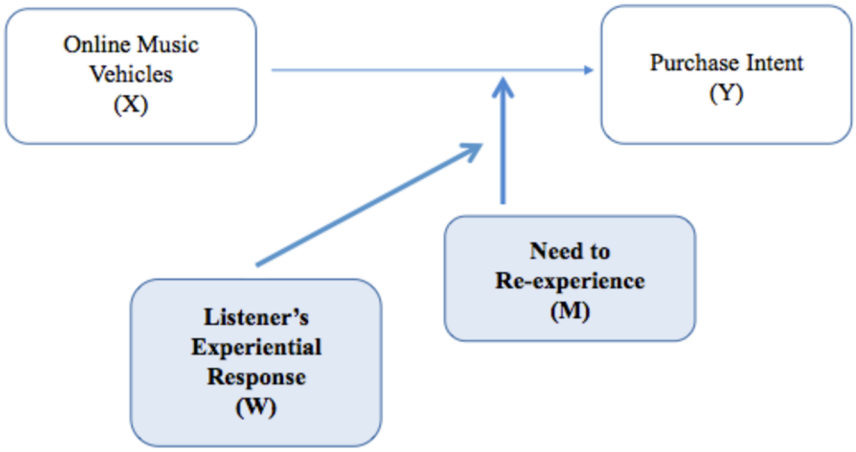


*Figure 5: Conceptual Model - Hypothesis 3*

This interaction is analyzed by looking into the output retrieved from Process for **Model 3**, which enabled the author to elaborate the following table, which enabled the author to elaborate the following table.

| | |
|---|---|
| **Interaction:** *Online music vehicles – Purchase Intention*<br><br>*(Moderators: Need to Re-experience, which is moderated by Listener's experiential response)* | p=0.9472 |

*Table 8: Moderation effect of the Need to Re-experience on the relationship between OMV and Purchase Intent, in which this moderation effect is also moderated by the Experiential Response*

The connection studied was established with the previous research through the literature, but does not hold as expected. Due to an insignificant p-value ($p=0.9472 > 0.05$), the moderation effect of the need to re-experience on the direct relationship (OMV and purchase intent) being moderated by listener's experiential response is not significant. This means, for this model **H3 is rejected.**

### 4.3 Additional Analysis

After analyzing the interactions within model 3, the author was not fully satisfied with the results, given that literature was stating the opposite of what was found. In this case, it was important to re-evaluate the situation and try to understand why this could be occurring. In fact, while revising the literature once again, something stood out. Even though the authors emphasized and proved the strength of the impact of the listener's experiential responses on the need to re-experience and consequently on the intention of purchasing music, Lacher and Mizerski (1994) briefly mentioned that "A person could listen to a piece of music, like the music, and even have a pleasant experience and yet may have no pressing desire to re-experience the music". This suggests that there might be a breach in the previously studied relationship. This is why the author decided to retest the data for a different model, in which the moderating effect is measured individually. This resulted in the following hypothesis to test:

***OMV have an impact on music purchase intention, which is moderated by the listeners' response (experiential response) to music and by the need to re-experience it.***

In order to test this relationship and the moderation effect of both variables individually, the author used Process, in which the model selected for analysis was **Model 2,** illustrated bellow.

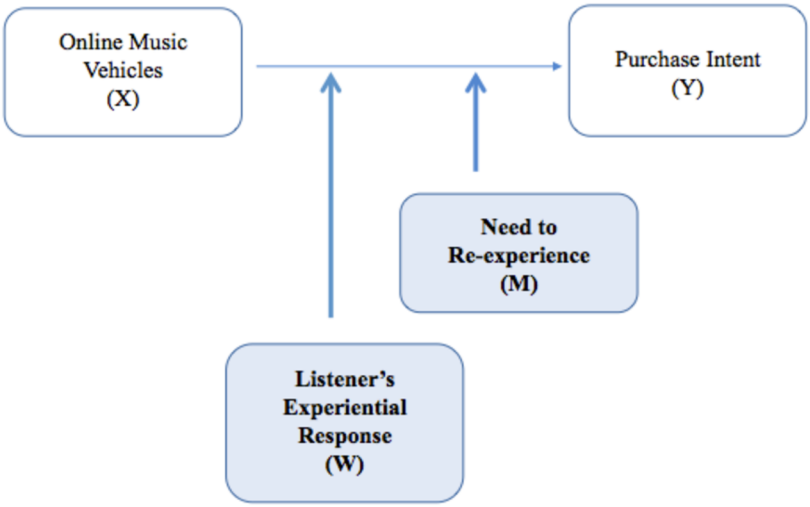


*Figure 6: Conceptual illustration for Model 2*

The first relationship observed was the independent moderation effect of the need to re-experience a piece of music on the direct affiliation between OMV and purchase intent, which led to the following hypothesis:

***OMV have an impact on music purchase intention, which is moderated by the consumer's need to re-experience a piece of music***

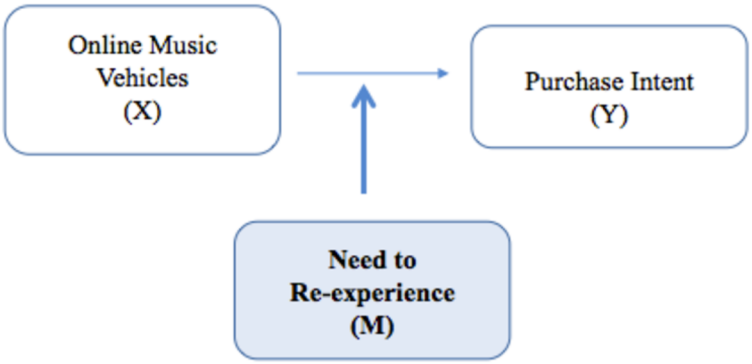


*Figure 7: Conceptual Model for the first hypothesis in Model 2*

Regarding this assumption, the listener's experiential response is thought to moderate the effect the OMV on the consumers' intention of purchasing music. The author resorted again to Process output regarding this specific relationship.

| | |
|---|---|
| **Interaction:** *Online music vehicles – Purchase Intention*<br><br>*(Moderator: Need to Re-experience)* | **p=0.0263** |

*Table 9: Moderation effect of the Need to Re-experience on the relationship between OMV and Purchase Intent*

In the table above, it can be seen that for this model of regression, the p-value is lower than 0.05; therefore, the impact of the OMV is significant on the consumers intention of acquiring a piece of music, when the need to re-experience joins in with its moderation effect.

The next step is to understand whether the impact of the first moderator on the dependent variable is positive or negative. As the value of the coefficient is positive ($\beta=0.1692 > 0$), the

author is able to conclude that the moderator variable has a positive impact on consumers' purchase intent; hence, **this hypothesis is not rejected.**

The next step is to understand if there is a significant moderation effect caused by the Listener's experiential Response. Therefore, the author tests the following hypothesis:

***The impact of OMV on purchase intent is moderated by Listener's experiential responses***.

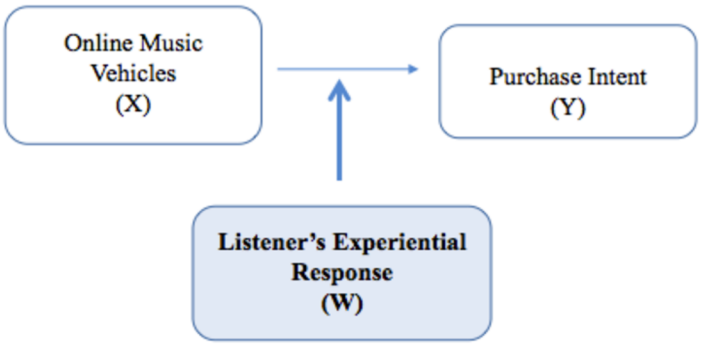


*Figure 8: Conceptual Model for the second hypothesis in Model 2*

In order to test the relationship the author utilized the Process output once again and was able to extract the following information.

| | |
|---|---|
| **Interaction:** *Online music vehicles – Purchase Intention*<br><br>*(Moderator: Listener's experiential response)* | **p=0.0125** |

*Table 10: Moderation effect of the Experiential Response on the relationship between OMV and Purchase Intent*

There is a simple moderation effect, given the p-value is below 0.05. Thus, it is possible to conclude that the impact of OMV on purchase intent, bearing the moderation effect of the listener's experiential response, is significant, thus, **the hypothesis is not rejected.**

Initially, within the literature review, the author questioned whether the variable experiential response had an individual moderation effect or not, through this test it is possible to confirm it.

Finally, the last observation will be focusing on connecting all the points. Here the author studies the relationship between the independent variable and the dependent variable, taking into consideration the double moderation effect occurring simultaneously. Therefore, the following hypothesis will be contested:

***OMV have an impact on music purchase intention, which is mediated by the listeners' response to music (experiential response) and the need to re-experience it.***

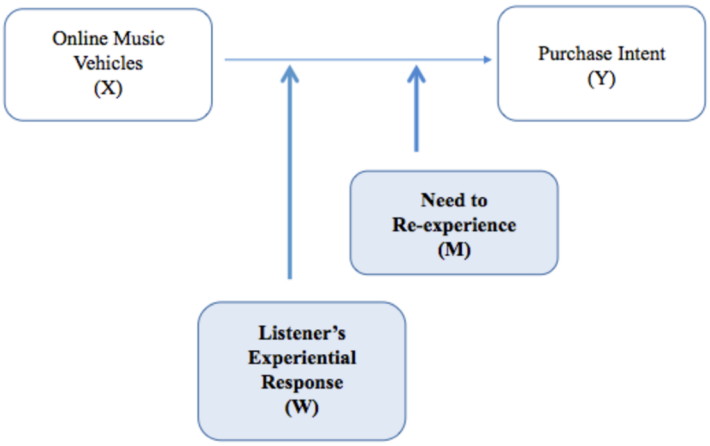


*Figure 9: Conceptual Model for the third hypothesis in Model 2*

Concerning this last hypothesis, which analyses fully the model, focusing on all interaction of the variables it is composed by. This interaction is analyzed by looking into the output retrieved from Process for **Model 2**, from which enabled the author to elaborate the table bellow.

| | |
|---|---|
| **Interaction:** *Online music vehicles – Purchase Intention*<br><br>*(Moderators: Listener's experiential response & Need to Re-experience)* | **p=0.0416** |

*Table 11: Moderation effect of both Experiential Response and Need to Re-experience on the relationship between OMV and Purchase Intent*

In table 11 it is possible to draw conclusions about the impact from OMV (Independent Variable) on purchase intent (Dependent Variable), considering the effect of the Moderators, individually or together.

Given that the p-value is bellow 0.05, it indicates that this relationship is significant. Which means that by running model 2, the **last hypothesis is not rejected.**

## CHAPTER 5: CONCLUSIONS AND LIMITATIONS

The music industry is rapidly going through a constant change. In fact, it is challenging for the market to fully understand the new trends and accompany them, even more, regarding music's digital format and online distribution channels. It is, therefore, crucial for marketers to be aware of the impact of OMV in order to better address the approachability towards the "now-a-days" consumer. The goal of this dissertation was to deliver applicable and relevant comprehensions for the music industry, specifically focusing on the Portuguese consumer.
Accordingly, this chapter has a summary pinpointing the main findings, highlighting their professional and academic applications, and finally, ending with the limitations of the present research together with suggestions for further research topics.

### 5.1 Main Findings & Conclusions

The way individuals consume music has changed and progressed towards the newest trends. Currently, one can acquire and listen to music both online and offline, in many contexts, such as events (Birthday party or wedding) or certain spaces (restaurants and clubs). Moreover, this consumption can be done in different situations ("In the car"; "at home relaxing") through several vehicles, either offline (television and radio) or online by accessing streaming platforms: Video Streaming (e.g: Youtube) and Sound Streaming (e.g: Soundhound and Spotify) (Bonneville-Roussy et al. 2013; Lacher 1989; Weijters et al. 2013).

Another crucial managerial aspect within any industry is the target. Therefore, within this dissertation there was a major focus on the type of individual that most predominantly consume music. It was found that music is considered vital to consumers, no matter their life stage. However, young individuals represent the majority of music consumers, specially the new virtual trends. This is a key insight on the target situation within the entertainment business. Also, it was discovered that whereas older consumers appreciate more the feeling of ownership of a song, younger consumers really appreciate the flexibility of the streaming sources of music consumption (Weijters et al. 2013).

Within this research, another aim was to define how people acquire music. This led the author towards discovering the old and new means of consumption of music. It was revealed a new combination of means of consumption online, in both online music stores and in streaming sites. In fact, streaming sites have conducted this industry to embrace new business models, such as free and paid premium models. People still purchase offline (in store), however, the

digital music format is becoming more popular walking hand in hand with the streaming platforms. In a nutshell, the main point is that consumers have a combination of a manifold of platforms at their disposal, and the crucial factor is set on the reasons underlying the trade-off decision they make on a daily-basis (Weijters and Goedertier 2015; Weijters et al. 2013).

Furthermore, music is considered an experience good that evokes several reactions from individuals (Sensorial response; Emotional response; Imagery response; Analytical response; Experiential response; Overall Affective response; and Need to re-experience). According to literature, there reactions are hold responsible for explaining one's willingness to purchase a piece of music (Lacher and Mizerski 1994).

Within this list, two of them stood out as the factors that would have a stronger impact on the intention of purchase, which were the experiential response and the need to re-experience. This knowledge directed the author towards studying these more closely. The plausible strength of the need to re-experience was backed up by one's desire of temporal control of music. Additionally, some studies pinpointed that the type of experience an individual goes through while listening to a song, influences their desire to listen to that piece of music again (Lacher and Mizerski 1994; Ouellet 2007).

These insights were re-tested in the present research. It was found that a person being engaged or not in a music experience does not moderate the moderation effect of the necessity he/she feels to listen to a song again. Considering the impact of this moderator on the relationship between the vehicles and the purchase intent.

Additionally, it was also possible to uncover which variable has a stronger moderation effect on the vehicles' impact on purchase intention. The listener's experiential response has a stronger moderation impact compared to the need to re-experience ($\rho_{experiential} < \rho_{need\ to\ re\text{-}experience}$). All this indicates that the more powerful the need to re-experience and the stronger the experience caused by music, bigger will be the impact of OMV on purchase intent.

Before these results, a few other conclusions can be drawn. Even though within the literature, some have mentioned that the need to re-experience would result from the desire to have temporal control over music, the author pinpoints that the new consumption vehicles have emerged. In fact, these combat the lack of temporal control over music before its purchase, which leads the author to highlight that this might not only result from that desire, but also from the necessity for the feeling of ownership.

The main scope of this study was the impact of OMV on consumer's purchase intent. Thus, after addressing the first three research questions, the core of this research comes to the surface (Research question 4). Even though within the literature it is emphasized the existence of a gap on the impact on purchase intent caused by external factors to the song, such as sources of music consumption, the results regarding the possibility of *Youtube* and *Spotify* impacting differently the intention of purchase, it was proven to be untrue by the author's statistical analysis.

Also, it was uncovered that both the need to re-experience and the listener's experiential response have a meaningful influence as moderators on the impact of the OMV on purchase intent, independently of each other. Moreover, this moderation effect is stronger individually while compared to the first model tested, in which the first moderator (need to re-experience) was moderated by the second (experiential response); therefore, they were conditionally connected.

### 5.2 Managerial / Academic Implications

Within the literature there are very few authors who have focused on the impact of the distributions channels on consumers' intention of purchasing a piece of music. This indicates that this study underwrites a better understanding of this relationship in both a managerial and academic scenarios.

This research contributes to academic grounds while clarifying concepts previously mentioned on literature and leading an experiential study. The outcomes resulting from this experience enables managers and academics to have a better understanding of the progress of the relationships between the reasons behind music acquisition and the actual intention of purchasing.

In a more practical approach, this study might implicate managers to adopt different tactics on how to approach the music consumer. With the results of this research, one can understand which factors still influence the Portuguese consumers the most to give the "green light" on the moment of purchase. In fact, it would be advantageous for retailers to regard which type of experience they should provide a potential buyer, in order to induce that need to revive the experience they had and, therefore, lead them to "clique" on the purchase button.

### 5.3 Limitations and Further Research

Finally, this section complements this dissertation, in which both suggestions of further research and limitations of the present research were described.

Firstly, the attention will be on the limitations of this dissertation. In terms of the sample collected from the online questionnaire, it cannot be contemplated as representative of the Portuguese population, given that choosing the sampling method of convenience caused the variables age, gender and background education to be unbalanced. Within this sample, most respondents were aged between 18 to 25 years old and 66% of the individuals were women. Moreover, a proportion of respondent who did not complete the online survey became invalid participations, consequently, causing this sample to become non-random. Further research could study the same interactions, while making sure the number of older people would be more balanced with younger respondents and the proportion of female respondents would be approximately the same as of male respondents.

Secondly, even though this study focused on the impact of OMV, more specifically video-streaming and sound-streaming platforms, it is not possible to generalize these conclusions to all vehicles, because only one example of the video-streaming (*Youtube*) platform and of the sound-streaming platform (*Spotify*) were tested. Further research might include studying different vehicles in order to investigate whether the results stay the same or change with diversity.

In addition, the questionnaire was conducted online, which makes it difficult to control whether respondents went through the musical experience. Therefore, there is the possibility that some results might not actually translate what consumers truly felt after the experience they had with the song they heard. There is also the risk that individuals might not be fully honest on their responses, however, these factor are too difficult to control.

Regarding further research, the author believe it would be interesting to replicate this study in different countries, so that perspectives form diverse nations are taken into account.

Furthermore, it would also be exciting to study the impact of other sources of music consumption on purchase intention. In fact, offline sources might be challenging to investigate, given the difficulty of controlling the environment where someone is exposed to the experiment. However, studying offline versus online sources may enlighten researchers on the differences occurring within the market, considering where and how one was exposed to a song.

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**APPENDICES**

**Appendix 1: Survey (Original Version, Portuguese)**

Caro/a participante,

Queria desde já agradecer a sua participação neste inquérito, realizado no âmbito de uma tese de Mestrado em Gestão e Marketing, na Católica Lisbon School of Business & Economics. Este questionário dura cerca de 5 minutos e é essencial que o complete na totalidade. A sua contribuição será fundamental para a conclusão deste Mestrado. Reforço que não existem respostas certas ou erradas, como tal agradeço que seja o mais sincero/a possível. O questionário é totalmente anónimo e todas as suas respostas são estritamente confidenciais. Estes dados serão apenas utilizados no âmbito do presente estudo académico. Caso seja necessário esclarecer alguma questão, por favor, entre em contacto comigo através deste email: inesfloraribeiro@gmail.com Mais uma vez, muito obrigada pela sua disponibilidade.

Inês Flora Ribeiro

1. Costuma ouvir música?

- Sim (1)
- Não (2)

2. Alguma vez ouviu música numa plataforma online?

- Sim (1)
- Não (2)

*Skip To: End of Survey Question 2 Não (2) Is Selected.*

3. Ouviu música digitalmente (numa plataforma online) nos últimos 3 meses?

- Sim (1)
- Não (2)
- Não me recordo (3)

4. Com que frequência ouve música numa plataforma online?

- Frequentemente (1)
- Ás vezes (2)

- Raramente (3)
- Nunca (4)

*Skip To End of Survey If* Question 4 *Nunca (4) Is Selected*

5. Alguma vez ouviu música através da plataforma...

| | Sim (1) | Não (2) |
|---|---|---|
| Youtube (1) | ○ | ○ |
| Spotify (2) | ○ | ○ |

*Skip To: End of Survey If Question 5 Não (2) Is Selected Twice*
*Skip To: Question 10 If Question 5 Spotify (2) Não (2) Is Selected*
*Skip To: Question 8 If Question 5 Youtube (1) Não (2) Is Selected*

6. Em seguida vai ouvir uma música numa da plataforma online. Poderá só conseguirá ouvir esta música se tiver uma conta Spotify e se a sua conta estiver ligada neste momento. Se não tiver possibilidade de aceder à sua conta do Spotify ou não possuir uma conta clique na opção em baixo "Não estou conectado/a". Caso contrário, selecione a opção "Estou conectado/a" e abra a aplicação do Spotify agora.

- Não estou conectado/a (1)
- Estou conectado/a (2)

*Skip To: Question 11 If Question 6  Não estou conectado/a (1) Is Selected*
*Skip To: Question 7 If Question 6 Estou conectado/a (2) Is Selected*

7. Clique neste link para ouvir uma música na plataforma online. Caso a música não comece a ser reproduzida, clique no play. Depois de ouvir esta música poderá prosseguir com o questionário.

- spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1)
- spotify:track:67q4gnuiG7cfUDW2xKsA9C (2)
- https://www.youtube.com/watch?v=azLpa8FUhio (3)
- https://www.youtube.com/watch?v=oIQ2XR9A5YI (4)

*Skip To: Question 12 If Question 7 - spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1) Is Displayed*
*Skip To: Question 12 If Question 7 - spotify:track:67q4gnuiG7cfUDW2xKsA9C (2) Is Displayed*
*Skip To: Question 12 If Question 7 - https://www.youtube.com/watch?v=azLpa8FUhio (3) Is Displayed*
*Skip To: Question 12 If Question 7 - https://www.youtube.com/watch?v=oIQ2XR9A5YI (4) Is Displayed*

8. Em seguida vai ouvir uma música numa da plataforma online. Poderá só conseguirá ouvir esta música se tiver uma conta Spotify e se a sua conta estiver ligada neste momento. Se não tiver possibilidade de aceder à sua conta do Spotify ou não possuir uma conta clique na opção em baixo "Não estou conectado/a". Caso contrário, selecione a opção "Estou conectado/a".

- Não estou conectado/a (1)
- Estou conectado/a (2)

*Skip To: End of Survey If Question 8 Não estou conectado/a (1) Is Selected*
*Skip To: Question 9 If Question 8 Estou conectado/a (2) Is Selected*

9. Por favor, siga as seguintes instruções:
    1. Clique neste link
    2. Aceda ao seu spotify
    3. Clique no play
    4. Agora vai ouvir uma música na plataforma online.
    5. Depois de ouvir esta música poderá prosseguir com o questionário.

- spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1)
- spotify:track:67q4gnuiG7cfUDW2xKsA9C (2)

*Skip To: Question 12 If Question 9 - spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1) Is Displayed*
*Skip To: Question 12 If Question 9 - spotify:track:67q4gnuiG7cfUDW2xKsA9C (2) Is Displayed*

10. Em seguida vai ouvir uma música numa da plataforma online.

11. Clique neste link para ouvir uma música na plataforma online. Depois de ouvir esta música poderá prosseguir com o questionário.

- https://www.youtube.com/watch?v=azLpa8FUhio (1)
- https://www.youtube.com/watch?v=oIQ2XR9A5YI (2)

*Skip To: Question 12 If Question 11 - https://www.youtube.com/watch?v=azLpa8FUhio (1) Is Displayed*
*Skip To: Question 12 If Question 11 - https://www.youtube.com/watch?v=oIQ2XR9A5YI (2) Is Displayed*

12. Depois de ouvir esta música, por favor responda às seguintes questões referentes à experiência que acabou de ter.

13. Alguma vez ouviu esta música?

- Sim (1)
- Não (2)
- Não sei (3)

14 Das seguintes declarações, indique se concorda ou discorda com cada uma delas utilizando a seguinte escala:

| | Discordo Totalmente (1) | Discordo parcialmente (2) | Não concordo nem discordo (3) | Concordo parcialmente (4) | Concordo Totalmente (5) |
|---|---|---|---|---|---|
| Eu senti-me "levado" pela música. (1) | ○ | ○ | ○ | ○ | ○ |
| Eu senti que fazia parte da música. (2) | ○ | ○ | ○ | ○ | ○ |
| Eu senti profundamente esta música. (3) | ○ | ○ | ○ | ○ | ○ |
| Eu vou sentir a experiência de ter ouvido esta música durante algum tempo. (4) | ○ | ○ | ○ | ○ | ○ |
| Eu "entrei" na música. (5) | ○ | ○ | ○ | ○ | ○ |

15. Das seguintes declarações, indique se concorda ou discorda com cada uma delas utilizando a seguinte escala:

| | Discordo Totalmente (1) | Discordo parcialmente (2) | Não concordo nem discordo (3) | Concordo parcialmente (4) | Concordo Totalmente (5) |
|---|---|---|---|---|---|
| Eu iria gostar de ouvir esta música novamente. (1) | ○ | ○ | ○ | ○ | ○ |
| Eu gostaria de tocar esta música para os meus amigos. (2) | ○ | ○ | ○ | ○ | ○ |
| Eu quero ter a capacidade de ouvir esta música sempre que me apetecer. (3) | ○ | ○ | ○ | ○ | ○ |

16. Por favor, selecione a opção que melhor descreve se compraria esta música da próxima vez que iria comprar música.

| | Muito | Um pouco | Nenhum dos dois | Um pouco | Muito | |
|---|---|---|---|---|---|---|
| Improvável (1) | ○ | ○ | ○ | ○ | ○ | Provável |
| Impossível (2) | ○ | ○ | ○ | ○ | ○ | Possível |
| Implausível (3) | ○ | ○ | ○ | ○ | ○ | Plausível |

17. Género

- Masculino (1)
- Feminino (2)

18. Idade

- Menos de 18 anos (1)
- 18 a 25 anos (2)
- 26 a 35 anos (3)
- 36 a 45 anos (4)
- 46 a 55 anos (5)
- 56 a 65 anos (6)
- Mais de 65 anos (7)

19. Nacionalidade

- Portuguesa (1)
- Outra (2) _____

20. Ocupação Atual

- Estudante (1)
- Empregado/a (2)
- Desempregado/a (3)
- Doméstico/a (4)
- Reformado/a (5)

21. Nível de Habilitações Académicas (já concluído ou em curso)

- Ensino Básico (1)
- Ensino Secundário (2)
- Licenciatura (3)

- Mestrado (4)
- Doutoramento (5)
- Outro (6) _____

22. Qual é o seu rendimento mensal líquido (depois de impostos)?
    - Menos de 500€ (1)
    - 501€ - 1000€ (2)
    - 1001€ - 2000€ (3)
    - 2001€ - 3000€ (4)
    - 3001€ - 4000€ (5)
    - 4001€ - 5000€ (6)
    - Mais de 5000€ (7)
    - Prefiro não responder (8)

**Appendix 2: Survey (English Version)**

Dear participant,

Firstly, I would like to start by thanking you for you participation in this inquiry, within the scope of a Mater thesis within the area of Management and Marketing, elaborated at Católica Lisbon School of Business & Economics.

This questionnaire lasts for about 5 minutes and it is vital that you complete it until the end.

Your contribution will be fundamental for the termination of this Master degree. I emphasize that there are no right or wrong answers; therefore, I would appreciate that you would be as honest as possible.

This questionnaire is totally anonymous and all your answers are strictly confidential. These data will only be utilized within the present academic research.

In case you feel you need to clarify any doubts, please, contact me through the following email: inesfloraribeiro@gmail.com

Once again, I would like to thank you for you time.

Inês Flora Ribeiro

1. Do you usually listen to music?

- o Yes (1)
- o No (2)

2. Have you ever listened to music on an online platform?

- o Yes (1)
- o No (2)

*Skip To: End of Survey Question 2 No (2) Is Selected.*

3. Did you listen to music on a digital platform during the last 3 months?

- o Yes (1)
- o No (2)
- o I cannot remember (3)

4. How frequently do you listen to music on an online platform?

- Often (1)
- Sometimes (2)
- Rarely (3)
- Never (4)

*Skip To End of Survey If* Question 4 *Never (4) Is Selected*

5. Have you ever listen to music through the platform...

| | Yes (1) | No (2) |
|---|---|---|
| Youtube (1) | ○ | ○ |
| Spotify (2) | ○ | ○ |

*Skip To: End of Survey If Question 5 No (2) Is Selected Twice*
*Skip To: Question 10 If Question 5 Spotify (2) No (2) Is Selected*
*Skip To: Question 8 If Question 5 Youtube (1) No (2) Is Selected*

6. Afterwards, you will listen to a song on a online platform. You might only be able to listen to it if you have a Spotify account and if you account is currently turned on. If you cannot access your Spotify account at the moment or if you do not have one then, please, select the option bellow "I am not connected". If not, please select the other option "I am connected" and open you Spotify application right at this moment.

- I am not connected (1)
- I am connected (2)

*Skip To: Question 11 If Question 6 I am not connected (1) Is Selected*
*Skip To: Question 7 If Question 6 I am connected (2) Is Selected*

7. Please click on the link bellow so you can listen to a song on an online platform. In case the song does not start to play, clique on the button "play". After you listen to this song you will be able to continue answering the questionnaire.

- spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1)
- spotify:track:67q4gnuiG7cfUDW2xKsA9C (2)
- https://www.youtube.com/watch?v=azLpa8FUhio (3)
- https://www.youtube.com/watch?v=oIQ2XR9A5YI (4)

*Skip To: Question 12 If Question 7 - spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1) Is Displayed*
*Skip To: Question 12 If Question 7 - spotify:track:67q4gnuiG7cfUDW2xKsA9C (2) Is Displayed*
*Skip To: Question 12 If Question 7 - https://www.youtube.com/watch?v=azLpa8FUhio (3) Is Displayed*
*Skip To: Question 12 If Question 7 - https://www.youtube.com/watch?v=oIQ2XR9A5YI (4) Is Displayed*

8. Afterwards, you will listen to a song on a online platform. You might only be able to listen to it if you have a Spotify account and if you account is currently turned on. If you cannot access your Spotify account at the moment or if you do not have one then, please, select the option bellow "I am not connected". If not, please select the other option "I am connected" and open you Spotify application right at this moment.

- I am not connected (1)
- I am connected (2)

*Skip To: End of Survey If Question 8 I am not connected (1) Is Selected*
*Skip To: Question 9 If Question 8 I am connected (2) Is Selected*

9. Please, follow the following instructions:

1. Click on this link
2. Access your spotify account
3. Select play
4. Now you will listen to a song on an online platform..
5. After listening to this song, you will be able to continue with the questionnaire.

- spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1)
- spotify:track:67q4gnuiG7cfUDW2xKsA9C (2)

*Skip To: Question 12 If Question 9 - spotify:track:3YeXzPvp9EOHqkNSV0OYzs (1) Is Displayed*
*Skip To: Question 12 If Question 9 - spotify:track:67q4gnuiG7cfUDW2xKsA9C (2) Is Displayed*

10. Now, you will listen to a song that will be displayed on an online platform.

11. Please click on the link bellow so you can listen to a song on an online platform. After you listen to this song you will be able to continue answering the questionnaire.

- https://www.youtube.com/watch?v=azLpa8FUhio (1)
- https://www.youtube.com/watch?v=oIQ2XR9A5YI (2)

*Skip To: Question 12 If Question 11 - https://www.youtube.com/watch?v=azLpa8FUhio (1) Is Displayed*
*Skip To: Question 12 If Question 11 - https://www.youtube.com/watch?v=oIQ2XR9A5YI (2) Is Displayed*

12. After listening to the song, please answer a few questions about the experience you just went trough.
13. Have you ever listened to this song?

- Yes (1)
- No (2)
- I do not know (3)

14 Please indicate you level of agreement towards the following statements:

| | Totally Disagree (1) | Somewhat Disagree (2) | Neither Disagree nor Agree (3) | Somewhat Agree (4) | Totally Agree (5) |
|---|---|---|---|---|---|
| I felt "carried off" by the music (1) | ○ | ○ | ○ | ○ | ○ |
| I felt as if I were part of the song (2) | ○ | ○ | ○ | ○ | ○ |
| I felt deeply about the song. (3) | ○ | ○ | ○ | ○ | ○ |
| I will feel the experience of this song for a while. (4) | ○ | ○ | ○ | ○ | ○ |
| I "got into" the song (5) | ○ | ○ | ○ | ○ | ○ |

15. Please indicate you level of agreement towards the following statements:

| | Totally Disagree (1) | Somewhat Disagree (2) | Neither Disagree nor Agree (3) | Somewhat Agree (4) | Totally Agree (5) |
|---|---|---|---|---|---|
| I would enjoy listening to this song again. (1) | ○ | ○ | ○ | ○ | ○ |
| I would like to play this song for my friends (2) | ○ | ○ | ○ | ○ | ○ |
| I want to be able to listen to this song whenever I feel like it. (3) | ○ | ○ | ○ | ○ | ○ |

16. Please select the options that best describe whether you would purchase this song the next time you went shopping for music.

| | Muito | Um pouco | Nenhum dos dois | Um pouco | Muito | |
|---|---|---|---|---|---|---|
| Unlikely (1) | ○ | ○ | ○ | ○ | ○ | Likely |
| Impossible (2) | ○ | ○ | ○ | ○ | ○ | Possible |
| Improbable (3) | ○ | ○ | ○ | ○ | ○ | Probable |

17. Gender

- Male (1)
- Female (2)

18. Age

- Less than 18 years old (1)
- 18 to 25 years old (2)
- 26 to 35 years old (3)
- 36 to 45 years old (4)
- 46 to 55 years old (5)
- 56 to 65 years old (6)
- More than 65 years old (7)

19. Nationality

- Portuguese (1)
- Other (2) _____

20. Professional Status

- Student (1)
- Employed (2)
- Unemployed (3)

- Housewife (4)
- Retired (5)

21. Academic Background (terminated or still undergoing)

- Primary School (1)
- High School (2)
- Undergraduate/Bachelor Degree (3)
- Masters Degree (4)
- PhD/Doctorate (5)
- Other (6) _____

22. What is your monthly income (after tax)?

- Less than 500€ (1)
- 501€ - 1000€ (2)
- 1001€ - 2000€ (3)
- 2001€ - 3000€ (4)
- 3001€ - 4000€ (5)
- 4001€ - 5000€ (6)
- More than 5000€ (7)
- I prefer not to answer (8)

**Appendix 3: Constructs used in the Model**

Constructs used in the model in study, described in detail; and its translation to the Portuguese language:

EXPERIENTIAL RESPONSE

This construct was adapted from Lacher and Mizerski (1994), while using a five-point scale format from “strongly disagree” to “strongly agree”. Five statements were used and these are the following:

1. I felt "carried off" by the music
2. I felt as if I were part of the song
3. I felt deeply about the song
4. I will feel the experience of this song for a while
5. I "got into" the song

NEED TO RE-EXPERIENCE

Lacher (1989) conceived the following questions, which were later exploited by Lacher and Mizerski (1994) and now adapted by the author, using a five-point scale format from “strongly disagree” to “strongly agree”. The three declarations used were the following:

1. I would enjoy listening to this song again
2. I would like to play this song for my friends
3. I want to be able to listen to this song whenever I feel like it

PURCHASE INTENT

While measuring Purchase intent, Lacher and Mizerski (1994) used three bipolar adjectives with the goal of enable respondents to express how likely one would consider purchasing a piece of music. The three adjectives are:

1. Unlikely/Likely
2. Impossible/Possible
3. Improbable/Probable

**Appendix 4: Sample Characterization**

The sample contemplates a total of 1031 respondents, of which, 73.4% saw a video on Youtube, and the rest of the 26.6% of respondents were exposed to a song on Spotify.

**Statistics**

Online_Music_Vehicles

| | | |
|---|---|---|
| N | Valid | 1031 |
| | Missing | 0 |

**Online_Music_Vehicles**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Youtube | 757 | 73.4 | 73.4 | 73.4 |
| | Spotify | 274 | 26.6 | 26.6 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

It is now possible to fully characterize the sample in terms of gender, age, professional status, academic background and monthly income after tax.

**Frequencies**

**Statistics**

| | | Gender | Age | Professional Status | Academic Background | Monthly Income after Tax |
|---|---|---|---|---|---|---|
| N | Valid | 1031 | 1031 | 1031 | 1031 | 1031 |
| | Missing | 0 | 0 | 0 | 0 | 0 |

**Gender**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Male | 355 | 34.4 | 34.4 | 34.4 |
| | Female | 676 | 65.6 | 65.6 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

Regarding gender, 355 males and 676 females compose the population. This indicates that the majority of the population is female (65.6%), which might be considered a limitation to this study.

**Age**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Less than 18 | 11 | 1.1 | 1.1 | 1.1 |
| | form 18 to 25 | 795 | 77.1 | 77.1 | 78.2 |
| | from 26 to 35 | 121 | 11.7 | 11.7 | 89.9 |
| | from 36 to 45 | 54 | 5.2 | 5.2 | 95.2 |
| | from 46 to 55 | 38 | 3.7 | 3.7 | 98.8 |
| | from 56 to 65 | 8 | .8 | .8 | 99.6 |
| | More than 65 | 4 | .4 | .4 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

Looking into the age of the respondents, it is possible to highlight that most of them are aged between 18 and 25 years old, representing a whole 77.1% of the population sample. This fact is quite convenient according to the literature.

**Professional Status**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Student | 786 | 76.2 | 76.2 | 76.2 |
| | Employed | 205 | 19.9 | 19.9 | 96.1 |
| | Unemployed | 29 | 2.8 | 2.8 | 98.9 |
| | Housewife | 1 | .1 | .1 | 99.0 |
| | Retired | 10 | 1.0 | 1.0 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

Most of the respondents are students, which one might have assumed by the age range observed before. This data proves these students fill 76.2% of the total sample. Followed by the almost 20% of respondents that are employed.

**Academic Background**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Primary School | 2 | .2 | .2 | .2 |
| | High School | 132 | 12.8 | 12.8 | 13.0 |
| | Bachelor/Undergraduate Degree | 533 | 51.7 | 51.7 | 64.7 |
| | Masters Degree | 315 | 30.6 | 30.6 | 95.2 |
| | PhD/Doctorate | 40 | 3.9 | 3.9 | 99.1 |
| | Other | 9 | .9 | .9 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

Studying the academic background was actually very interesting, given that the sample is manly constituted by student, therefore, this will provide the information on which level most respondents are situated academically. As it is visible, most have an undergraduate/bachelor degree (51.7%), followed by those who have a Masters Degree (30.6%).

**Monthly Income after Tax**

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|---|---|---|---|---|---|
| Valid | Less than 500€ | 284 | 27.5 | 27.5 | 27.5 |
| | 501€ - 1000€ | 177 | 17.2 | 17.2 | 44.7 |
| | 1001€ - 2000€ | 122 | 11.8 | 11.8 | 56.5 |
| | 2001€ - 3000€ | 25 | 2.4 | 2.4 | 59.0 |
| | 3001€ - 4000€ | 10 | 1.0 | 1.0 | 59.9 |
| | 4001€ - 5000€ | 2 | .2 | .2 | 60.1 |
| | More than 5000 € | 4 | .4 | .4 | 60.5 |
| | I prefer not to answer | 407 | 39.5 | 39.5 | 100.0 |
| | Total | 1031 | 100.0 | 100.0 | |

Finally, the last variable in study is the monthly income after tax. In this case, none of the options presented had the compliance of more than 50% of the respondents. The highest value was of 39.5% and it belonged to the option “I prefer not to answer”. This is followed by a 27.5% of respondents who have a monthly income (after tax) of less than 500€. However, with this type of information we might not be able to conclude much in terms of a pattern being present.

## Appendix 5: Constructs' Reliability

1ST CONSTRUCT: Experiential Response

### Scale: Experiential Response

**Case Processing Summary**

| | | N | % |
|---|---|---|---|
| Cases | Valid | 1031 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 1031 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

**Reliability Statistics**

| Cronbach's Alpha | N of Items |
|---|---|
| .926 | 5 |

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| Please indicate you level of agreement with the following statement: - I felt "carried off" by the music. | 8.63 | 17.258 | .803 | .911 |
| Please indicate you level of agreement with the following statement: - I felt as if I were part of the song. | 9.14 | 18.021 | .845 | .903 |
| Please indicate you level of agreement with the following statement: - I felt deeply about the song. | 9.19 | 17.849 | .836 | .904 |
| Please indicate you level of agreement with the following statement: - I "got into" the song. | 9.02 | 17.057 | .837 | .903 |
| Please indicate you level of agreement with the following statement: - I will feel the experience of this song for a while. | 9.21 | 18.860 | .721 | .925 |

2ND CONSTRUCT: Need To Re-Experience

## Scale: Need to Re-experience

**Case Processing Summary**

| | | N | % |
|---|---|---|---|
| Cases | Valid | 1031 | 100.0 |
| | Excluded[a] | 0 | .0 |
| | Total | 1031 | 100.0 |

a. Listwise deletion based on all variables in the procedure.

**Reliability Statistics**

| Cronbach's Alpha | N of Items |
|---|---|
| .871 | 3 |

**Item-Total Statistics**

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---|---|---|---|---|
| Please indicate you level of agreement with the following statement: - I would enjoy listening to this song again. | 4.72 | 5.623 | .809 | .765 |
| Please indicate you level of agreement with the following statement: - I would like to play this song for my friends. | 5.38 | 6.938 | .735 | .843 |
| Please indicate you level of agreement with the following statement: - Iwant to be able to listen to this song whenever I feel like it. | 4.70 | 5.634 | .736 | .841 |

## Appendix 6: Compare Means - Statistical Analysis

Results from the Hypothesis Test

**Descriptive Statistics**

| | N | Minimum | Maximum | Mean | Std. Deviation |
|---|---|---|---|---|---|
| PI_Youtube | 757 | 1.00 | 5.00 | 1.8265 | 1.02575 |
| PI_Spotify | 274 | 1.00 | 5.00 | 1.7470 | .91256 |
| Valid N (listwise) | 0 | | | | |

**Descriptive Statistics**

| | N | Minimum | Maximum | Mean | Std. Deviation |
|---|---|---|---|---|---|
| Experiential_Response_Youtube | 757 | 1.00 | 5.00 | 2.2811 | 1.05711 |
| Experiential_Response_Spotify | 274 | 1.00 | 4.60 | 2.2000 | 1.01187 |
| Valid N (listwise) | 0 | | | | |

**Descriptive Statistics**

| | N | Minimum | Maximum | Mean | Std. Deviation |
|---|---|---|---|---|---|
| Need_Re_experience_Youtube | 757 | 1.00 | 5.00 | 2.4998 | 1.20596 |
| Need_Re_experience_Spotify | 274 | 1.00 | 5.00 | 2.3735 | 1.15523 |
| Valid N (listwise) | 0 | | | | |

## Appendix 7: Normality Test

**Tests of Normality**

| | Online_Music_Vehicles | Kolmogorov-Smirnov[a] | | | Shapiro-Wilk | | |
|---|---|---|---|---|---|---|---|
| | | Statistic | df | Sig. | Statistic | df | Sig. |
| Purchase Intent | Youtube | .242 | 757 | .000 | .798 | 757 | .000 |
| | Spotify | .257 | 274 | .000 | .805 | 274 | .000 |

a. Lilliefors Significance Correction

**Descriptives**

| Online_Music_Vehicles | | | | Statistic | Std. Error |
|---|---|---|---|---|---|
| Purchase Intent | Youtube | Mean | | 1.8265 | .03728 |
| | | 95% Confidence Interval for Mean | Lower Bound | 1.7533 | |
| | | | Upper Bound | 1.8997 | |
| | | 5% Trimmed Mean | | 1.7297 | |
| | | Median | | 1.3333 | |
| | | Variance | | 1.052 | |
| | | Std. Deviation | | 1.02575 | |
| | | Minimum | | 1.00 | |
| | | Maximum | | 5.00 | |
| | | Range | | 4.00 | |
| | | Interquartile Range | | 1.33 | |
| | | Skewness | | 1.185 | .089 |
| | | Kurtosis | | .516 | .177 |
| | Spotify | Mean | | 1.7470 | .05513 |
| | | 95% Confidence Interval for Mean | Lower Bound | 1.6384 | |
| | | | Upper Bound | 1.8555 | |
| | | 5% Trimmed Mean | | 1.6534 | |
| | | Median | | 1.3333 | |
| | | Variance | | .833 | |
| | | Std. Deviation | | .91256 | |
| | | Minimum | | 1.00 | |
| | | Maximum | | 5.00 | |
| | | Range | | 4.00 | |
| | | Interquartile Range | | 1.33 | |
| | | Skewness | | 1.175 | .147 |
| | | Kurtosis | | .816 | .293 |

## Appendix 8: Testing Hypothesis 1 - Independent Sample t-Test

**Independent Samples Test**

| | | Levene's Test for Equality of Variances | | t-test for Equality of Means | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | 95% Confidence Interval of the Difference | |
| | | F | Sig. | t | df | Sig. (2-tailed) | Mean Difference | Std. Error Difference | Lower | Upper |
| Purchase Intent | Equal variances assumed | 4.252 | .039 | 1.132 | 1029 | .258 | .07955 | .07029 | -.05838 | .21748 |
| | Equal variances not assumed | | | 1.195 | 539.077 | .232 | .07955 | .06655 | -.05118 | .21028 |

| | | Levene's Test for Equality of Variances | |
|---|---|---|---|
| | | F | Sig. |
| Purchase Intent | Equal variances assumed | 4.252 | .039 |
| | Equal variances not assumed | | |

| t-test for Equality of Means | | | | | | |
|---|---|---|---|---|---|---|
| | | | | | 95% Confidence Interval of the Difference | |
| t | df | Sig. (2-tailed) | Mean Difference | Std. Error Difference | Lower | Upper |
| 1.132 | 1029 | .258 | .07955 | .07029 | -.05838 | .21748 |
| 1.195 | 539.077 | .232 | .07955 | .06655 | -.05118 | .21028 |

**Appendix 9: Testing Hypothesis 2 & 3 - Moderator Analysis with SPSS Process**

```
**************************************************************************
Model = 3
    Y = Purchase
    X = Online_M
    M = Need_Ree
    W = Experien

Sample size
       1031

**************************************************************************
Outcome: Purchase

Model Summary
          R       R-sq        MSE          F        df1        df2          p
      .6825      .4658      .5348   127.4294     7.0000  1023.0000      .0000

Model
              coeff         se          t          p       LLCI       ULCI
constant      .9539      .1365     6.9888      .0000      .6860     1.2217
Need_Ree     -.0329      .0622     -.5280      .5976     -.1550      .0893
Online_M     -.0045      .2691     -.0168      .9866     -.5326      .5235
int_1         .1712      .1304     1.3130      .1895     -.0847      .4271
Experien      .0652      .0765      .8518      .3945     -.0850      .2154
int_2        -.1790      .1516    -1.1809      .2379     -.4764      .1184
int_3         .1199      .0225     5.3399      .0000      .0758      .1639
int_4        -.0031      .0472     -.0663      .9472     -.0957      .0895

Product terms key:

 int_1    Online_M    X     Need_Ree
 int_2    Online_M    X     Experien
 int_3    Need_Ree    X     Experien
 int_4    Online_M    X     Need_Ree    X     Experien


R-square increase due to three-way interaction:
         R2-chng   F(1,df2)        df2          p
int_4      .0000      .0044  1023.0000      .9472

----------
```

**Appendix 10: Additional Analysis - Moderator Analysis with SPSS Process**

```
Model = 2
    Y = Purchase
    X = Online_M
    M = Need_Ree
    W = Experien

Sample size
       1031

**************************************************************************
Outcome: Purchase

Model Summary
          R       R-sq        MSE          F        df1        df2          p
      .6684      .4468      .5527   165.5555     5.0000  1025.0000      .0000

Model
              coeff         se          t          p       LLCI       ULCI
constant      .3132      .0661     4.7352      .0000      .1834      .4429
Need_Ree      .2346      .0376     6.2438      .0000      .1609      .3083
Online_M      .0593      .1284      .4616      .6445     -.1926      .3111
int_1         .1692      .0760     2.2247      .0263      .0200      .3184
Experien      .4063      .0429     9.4795      .0000      .3222      .4904
int_2        -.2172      .0868    -2.5018      .0125     -.3875     -.0468

Product terms key:

 int_1    Online_M    X     Need_Ree
 int_2    Online_M    X     Experien

R-square increase due to interaction(s):
         R2-chng           F        df1        df2          p
int_1      .0027     4.9493     1.0000  1025.0000      .0263
int_2      .0034     6.2589     1.0000  1025.0000      .0125
Both       .0034     3.1905     2.0000  1025.0000      .0416
```